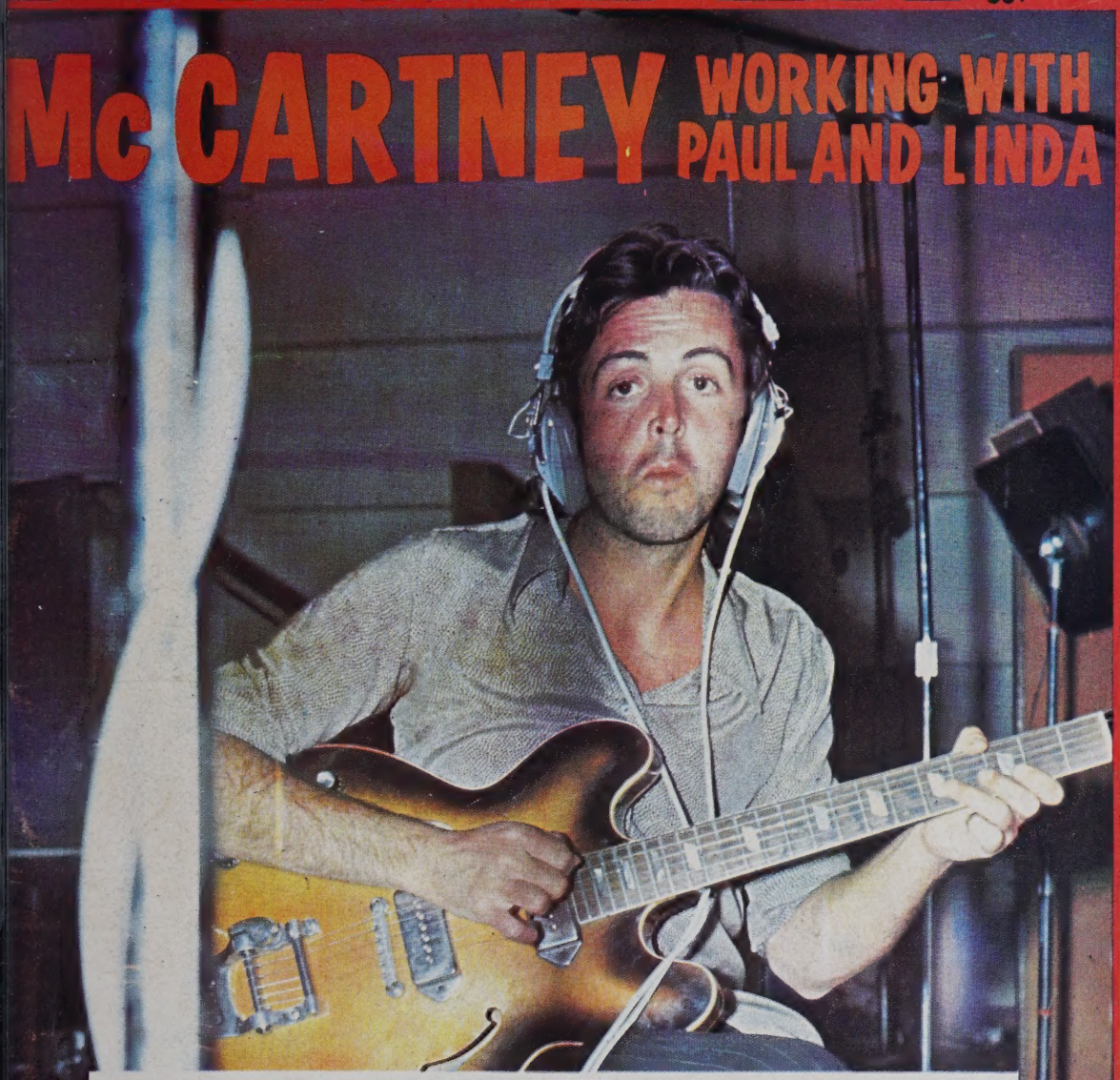
# HIT PARADER

GRAND FUNK AND THE ESTABLISHMENT

NOV. 71
CDC
50¢

## McCARTNEY WORKING WITH PAUL AND LINDA



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HOT PANTS PT. 1

RIDERS ON THE STORM

MAYBE TOMORROW

LIAR

I'M LEAVIN'

RINGS

IF NOT FOR YOU

HEY LOVE

BEGINNINGS

WATCHING THE RIVER FLOW

SHE DIDN'T DO MAGIC

YOU'RE THE REASON

CRAZY ABOUT THE LA LA LA

MIGHTY CLOUDS OF JOY

RAINY JANE

WILD HORSES

SUMMER SAND

SIGNS

I DON'T WANNA DO WRONG

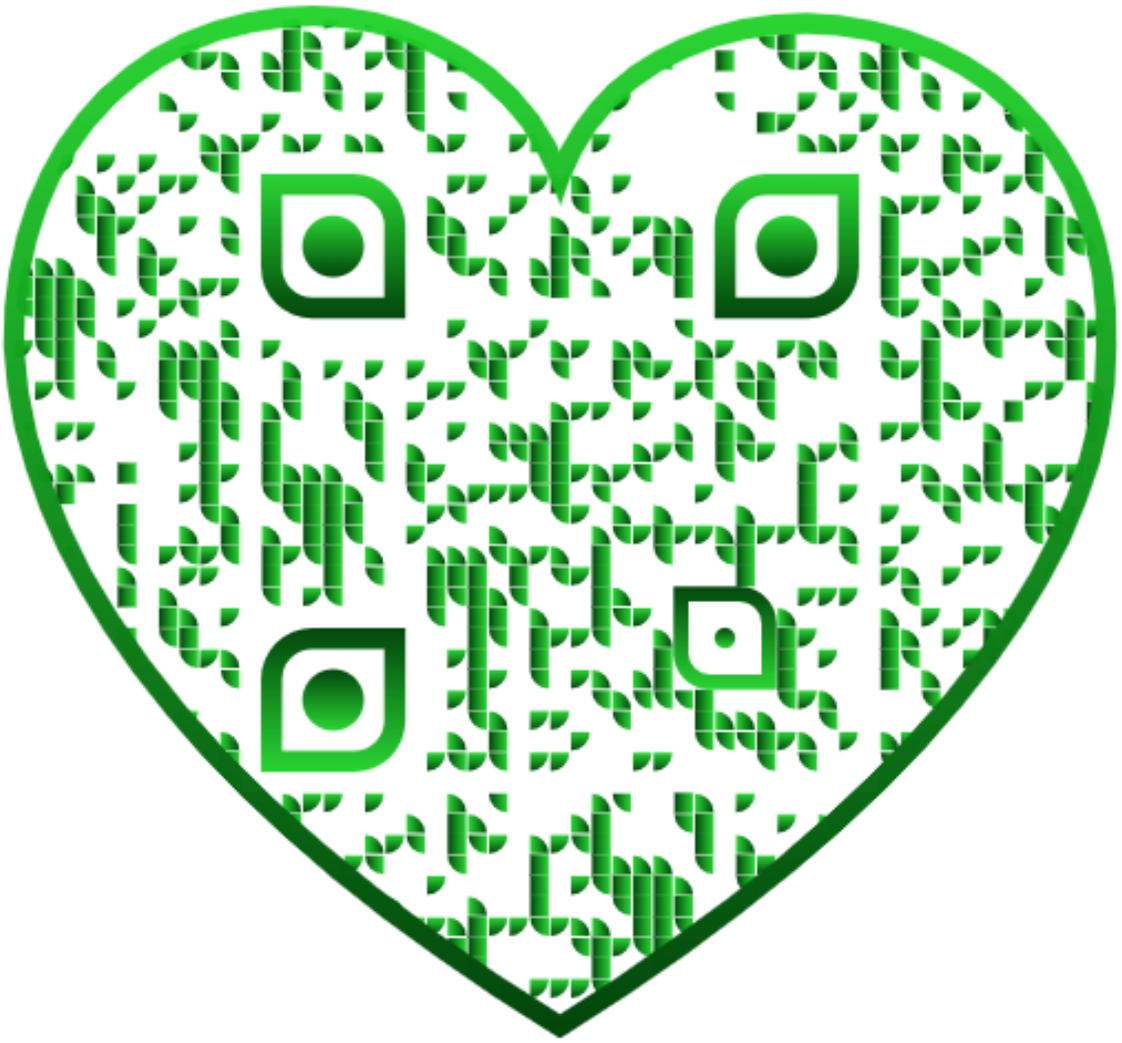
## MELANIE
THE GOOD BOOK

## DIAMOND
INTROSPECTIVE

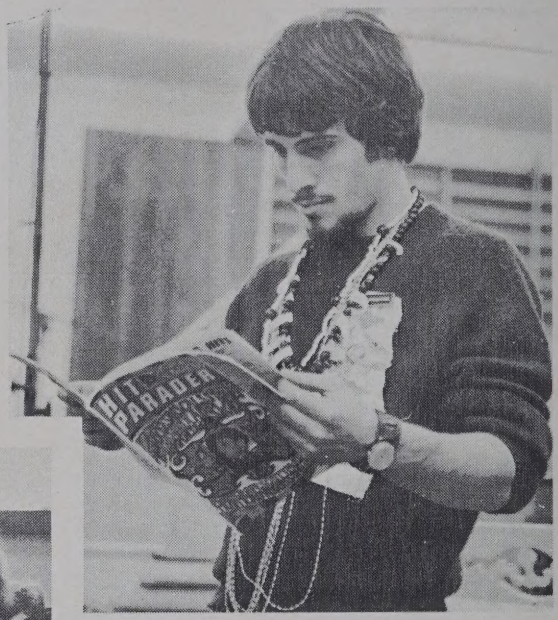
DETROIT with Mitch Ryder • THE WHO

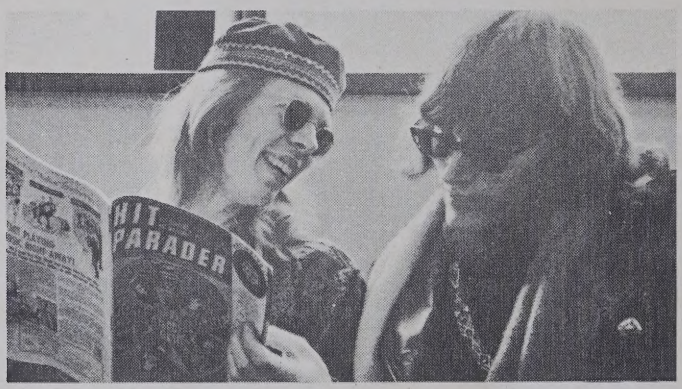
FACES • JETHRO TULL and Religion

STEVIE WINWOOD • SEATRAIN



# FAMOUS PEOPLE READ HIT PARADER...




Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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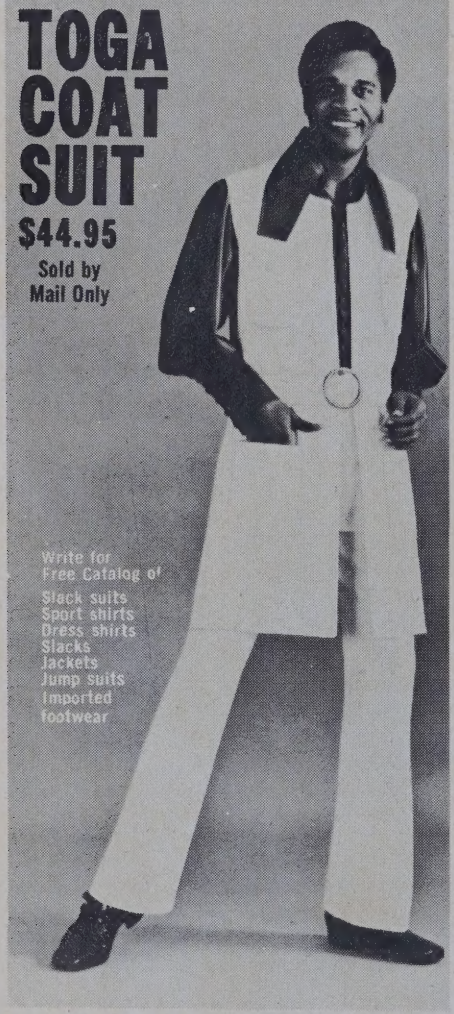

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# HIT PARADER

NUMBER 88 NOV., 1971

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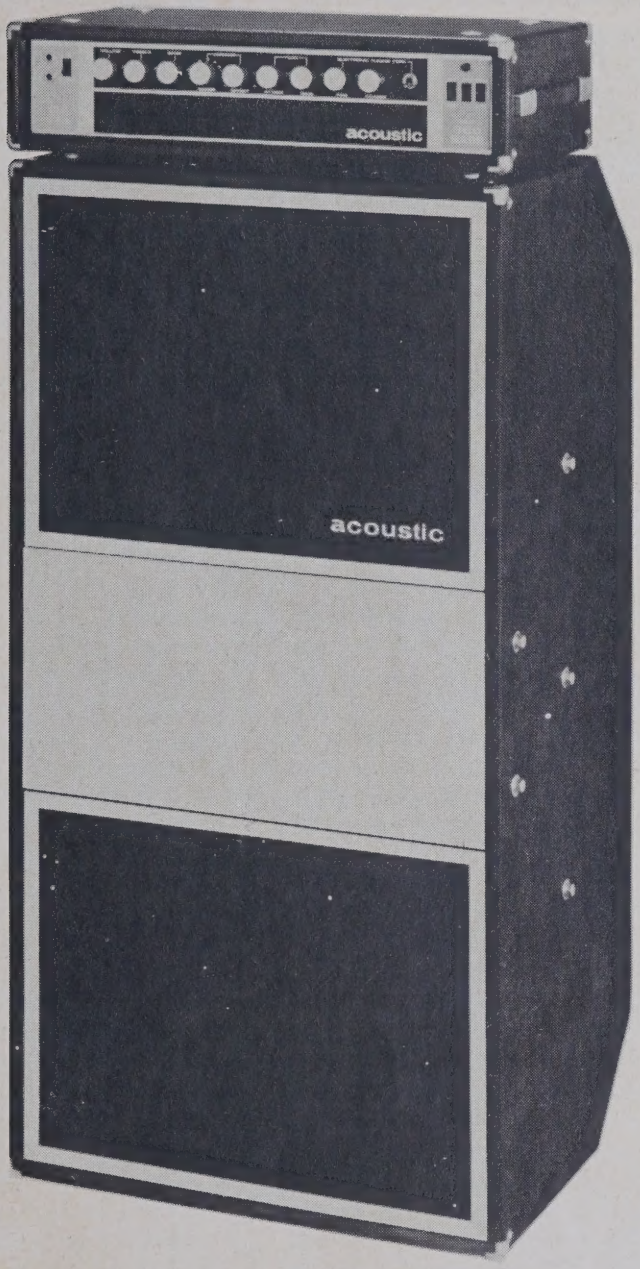


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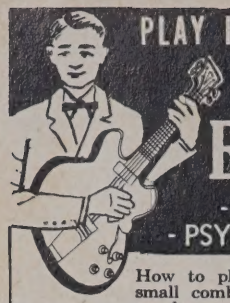

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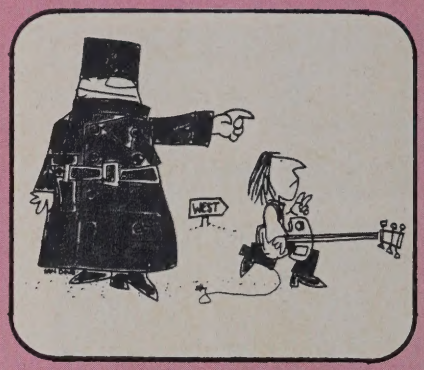
# THE SCENE




## ATTACK ON ROCK

Everybody knows that rock and roll music really got into gear, in terms of public acceptance in the early 1950's. It wasn't easy though. In fact for a time there was war -- a concerted, well financed effort to knock the rock, stamp it out from the airwaves and out of the marketplace.

These days were recalled in a lecture delivered by Russ Sanjek, a vice president of Broadcast Music Inc. (BMI) whose initials you can see on record labels, one of the big collection agencies who get the loot for the songwriter. Russ' lecture was part of a session on "Atomic Youth and the Rock Mushroom" at the New School for Social Research in New York.

The main offensive of this attack on rock and roll music took the shape of a $150,000,000 anti trust suit against BMI in the mid Fifties, that involved Congressional Hearings, television coverage and a whole lot of headlines before the whole case against BMI was dropped. Originally BMI were accused of dominating and controlling the market for the exploitation of musical compositions. The fact that BMI was owned by many radio stations worried the attackers.

It was really a way to hit out at the emerging rock music by a group composed of members of ASCAP, which is the other big and older collection agency. BMI attracted the rock and country music writers at that time whereas ASCAP was haven for the "Broadway" kind of writer who had brought American popular music through the Twenties and Thirties.

Congress got into the act, according to Sanjek, when Congressman Emanuel Celler announced to an astonished nation: "Rock and roll caters to bad taste. . . .the bad taste that is exemplified by the Elvis Presley 'Hound Dog Music' with his animal gyrations. . . .which are certainly most distasteful to me, are violative of all that I know to be in good taste."

Billy Rose, a music publisher, showman and song writer, made one of the first remarks associating rock with juvenile delinquency: "A set of untalented twitchers and twisters whose appeal is largely to the zoot-suiter and the juvenile delinquent.... The first grade America songwriter doesn't know how to write that kind of muck. . . .His mind doesn't think in terms of "Bebopalula, I love you' He is more likely to say, 'Let me call you sweetheart, I'm in love with you."

And Frank Sinatra zinged in with: "My only sorrow is the unrelenting insistence of recording and motion picture companies upon purveying the most brutal, ugly, degenerate, vicious form of expression it has been my misfortune to hear – naturally I refer to the bulk of rock and roll.

"It fosters almost totally negative and destructive reactions in young people. It smells phony and false. It is sung and played and written for the most part by cretinous goons and by means of its almost imbecillic reiterations and sly – lewd – in plain fact, dirty – lyrics and . . . it manages to be the martial music of every side-burned delinquent on the face of the earth. This rancid aphrodisiac I deplore. . . . ."

Right on, Brother Frank!

Vance Packard, the author, came to Congress with: "Rock and roll might best be summed up as monotony tinged with hysteria."

However, as Russ Sanjek pointed out in his lecture, it all simmered down and now ASCAP is as heavily into rock as anyone else -- in fact the writers of "Hound Dog" Jerry Leiber and Mike Stoller are signed to ASCAP today.

Now the war has shifted.

Didn't you know that the Beatles and the Stones are all part of a communist PLOT to ensnare the minds of the young? □

# WE READ YOUR MAIL

Dear Editor:

I've just made a startling discovery concerning the now nonexistent Beatles. Religion is really starting to enter the lives of a lot of people and by doing some research on Beatle records and album covers, I've discovered that the group has been religious for some time.

As everybody knows George Harrison has been a strong follower of religion, his album "All Things Must Pass" showing this. But it's my opinion that George's religious following goes back to the days of "Sgt. Pepper" when he wrote a song for that album called, "Within You, Without You". In one line George sings about "People who gain the world and lose their soul. . ." This seems to indicate that George had discovered religion.

However, it's not George who surprises me but Paul McCartney. I think that Paul is really the Beatle who drove the others towards religion. It's my opinion that all those so called Death clues about Paul being dead are true -- only Paul McCartney did not really die.

I would rather believe that he was reborn through his religious beliefs, which came around "Sgt. Pepper" time. If you don't think Paul is religious then listen to "Hey Jude" which is certainly related, I think, to Jesus. He seems to be saying that the listener should turn himself over to Jesus as "Jude" did. Then there is John's startling statement in 1966 comparing the Beatles to a religion. Lennon seems, however, to have lost his belief these days if you listen to his first solo album.

Bob Conroy,
Carpentersville, Ill.

Dear Editor:

Regarding your Platter Chatter review of Ten Year After's "Watt" album -- "Welcome to the more progressive TYA. . ." You've got to be kidding. TYA won't be progressive until flashy Alvin Lee cools down his fingers a bit. I truly believe Alvin Lee could be a good guitarist if he would only get off his ego trip.

Allen Wagenaan,
3892 Lakeridge Drive,
Holland, Mich.

Dear Editor:

Regarding Steve Velicier's letter (HP June 1971) I want to say I agree with him. Badfinger does sound a lot like the Beatles. But there's another group that sounds just as much (if not more) like the Beatles. This group is called Marmalade. I'm sure you've heard their hit "Reflections of My Life" -- the lead singer sounds remarkably like Paul McCartney.

It seems like a lot of groups are copying the Beatles' style but can you think of a better group to copy?

Kathy Wray
Box 8445
Asheville, N.C.

Dear Editor:

I'm tired of reading letters in magazines from people who seem to think that if a group is popular, they are automatically good. Take for example, a letter in your February issue from James Whitehead who says that Creedence is superior to Guess Who simply because they have more gold records.

This is ridiculous. I suppose the Partridge Family is good because they have a couple of gold records too - right ? Furthermore if a person has to rely on charts, or mass appeal, to justify his liking of a group, then I really can't consider his opinion very valid. Thank God that everybody doesn't think like him or we'd be listening to the same old groups constantly -- simply because they are "popular."

Mark Barnette
22 Tanner Street,
Portsmouth, N. H.

Dear Editor:

Nearly everytime I read "We Read Your Mail" all there is is a whole lot of musical racism. Like every musician is different and so every musical expression is different. Thus all music (whether country, classical, bubblegum, cajun, ethnic, hard rock or what have you) is unique. To me all music is beautiful and so I don't think it's fair to categorize, put down or evaluate musicians or their talent. Outasite things like love and music can't be measured by any standards, man.

Leah Lemke,
Teulon, Manitoba, Canada.

Dear Editor:

I am writing on behalf of Ron Dupler's letter regarding to Mitch Mitchell as being "Pop's" greatest drummer. I have had this belief for the past 4 years, since I heard Mitchell for the first time. Mitchell definitely is the most underrated drummer in music today, and has been hidden behind Jimi Hendrix ever since the group appeared.

All I am saying to do is to listen to Mitchell the next time you put on a Hendrix record. You will hear the most competent percussion any one in the rock field could ever hope to create. But I realize that the people reading this letter who don't play drums or know drum terminology want to know what Mitchell does that is so special.

First of all, Mitchell can play any form of music with excellence, such as jazz, rock, latin, or neo-classical. Mitchell's feel for jazz is totally unbelievable with his incredible looseness and cleanness of rolls and accents. Mitchell's speed and clarity of rolls are heard on "If 6 was 9". "1983." and "Voodoo Chile," and have not been surpassed by any rock drummer yet. Listen to Mitchell's independence on things like "Third Stone from the Sun," and judge from that.

It really makes me sick to hear all these people flip out over a cheap drummer like Don Brewer, when Mitchell has been around playing his bottom off for years, getting little more than reference as Jimi Hendrix' "sideman." Mitchell is no one's "sideman", and any one who has seen him live on a good night can be certain of that, for not only is Mitchell an excellent percussionist, but he is a fantastic showman also. He resembles a small spastic maniac when he plays; jerking his torso and arms so fast that he appears to be in fast motion. But he always maintains grace, style, and a great sense of taste in whatever he does.

There are many good drummers in rock, such as Clive Bunker of Jethro Tull, (who is my second favorite rock drummer). Keith Moon of the Who, Mike Giles of King Crimson, and Ian Paice of Deep Purple, but Mitch Mitchell has proven himself to be the cleanest, fastest, and most tasteful in style of any "rock" drummer. The reason I keep referring to "rock", is because drummers such as Joe Morello, (Pick up a copy of Brubeck's live LP if you want to give up playing drums), Grady Tate, and Louie Bellson who do have age, experience, and ability on any rock drummer.

Todd Tennant
6132 23rd Ave. N.
St. Petersburg, Fla.

Dear Editor:

If you haven't seen the Rolling

*(continued on page 62)*

# GRAND FUNK RAILROAD -Enemy To The Establishment

All photos by Stan Scarpati

**TERRY KNIGHT speaking. Man on the far left is Sid Bernstein promoting the Funk's Shea Stadium concert. He presented the Beatles there in 1964 and expects to do better with GFR.**

Grand Funk Railroad never talked much – not to the Press, any Press, anyway.

Of course they had Terry Knight, who as producer and manager of the group, had a lot of say in what Grand Funk did and said a lot about Grand Funk.

He confined a lot of his remarks over the last couple of years to statistics: how many tons of equipment, miles travelled, number of people on staff, strength of audience, money earned, the cost of that Times Square billboard and so on. Terry Knight made capital out of the fact that the Press put down Grand Funk early on in their career (still do) and so Grand Funk didn't care about the Press. I don't need the Press to sell records or fill a hall, is one of Terry's favorite maxims, and as evidence he volunteers the

**POWER! MARK Farner at the press conference, flanked by fellow Railroaders and manager-producer Terry Knight.**

fact that the Los Angeles Forum was sold out on word - of - mouth alone.

So it's been a stand off for the last two years. Terry doing the talking, Grand Funk playing the music and the whole combination emerging as one of the super appeal groups (audiences, records) around today.

Nobody can put them down for this: it's a hard and heavy statistical fact that has made the group and Terry Knight millionaires.

However lately a new side of Grand Funk – and Terry Knight – has emerged.

They now talk of non violent revolution, ecology, Brothers and Sisters, generations and their gaps, Washington and Altamont, leaders and spokesmen, power and people. Suddenly Grand Funk wants to be heard above their music. Politics.

A surprise Press conference was held ostensibly to promote the Grand Funk concert at Shea Stadium but in reality to introduce Grand Funk as a politically aware, concerned trio. No play-the - music - take - the - money and hit the Bahamas group.

Mark Farner went on record when the talk turned to the revolution: "A violent revolution isn't going to work because that's the means by which the world has got where it is today."

To Mark it meant getting together. Not just kids but construction workers, people ekeing out an existence in a one room shack in the South – all these people together with the same knowledge and ideas about non-violence.

"Once you get everybody to believe this, that this is the only way, we have our revolution. It just needs the infiltration of the right thoughts," he finished.

Putting the thoughts out in Mark's home town is a newspaper financed by his money and his money alone.

Money came next into the meeting, particularly the $500 a MINUTE (those Terry Knight statistics again!) that Grand Funk would get for a sell out Shea Stadium.

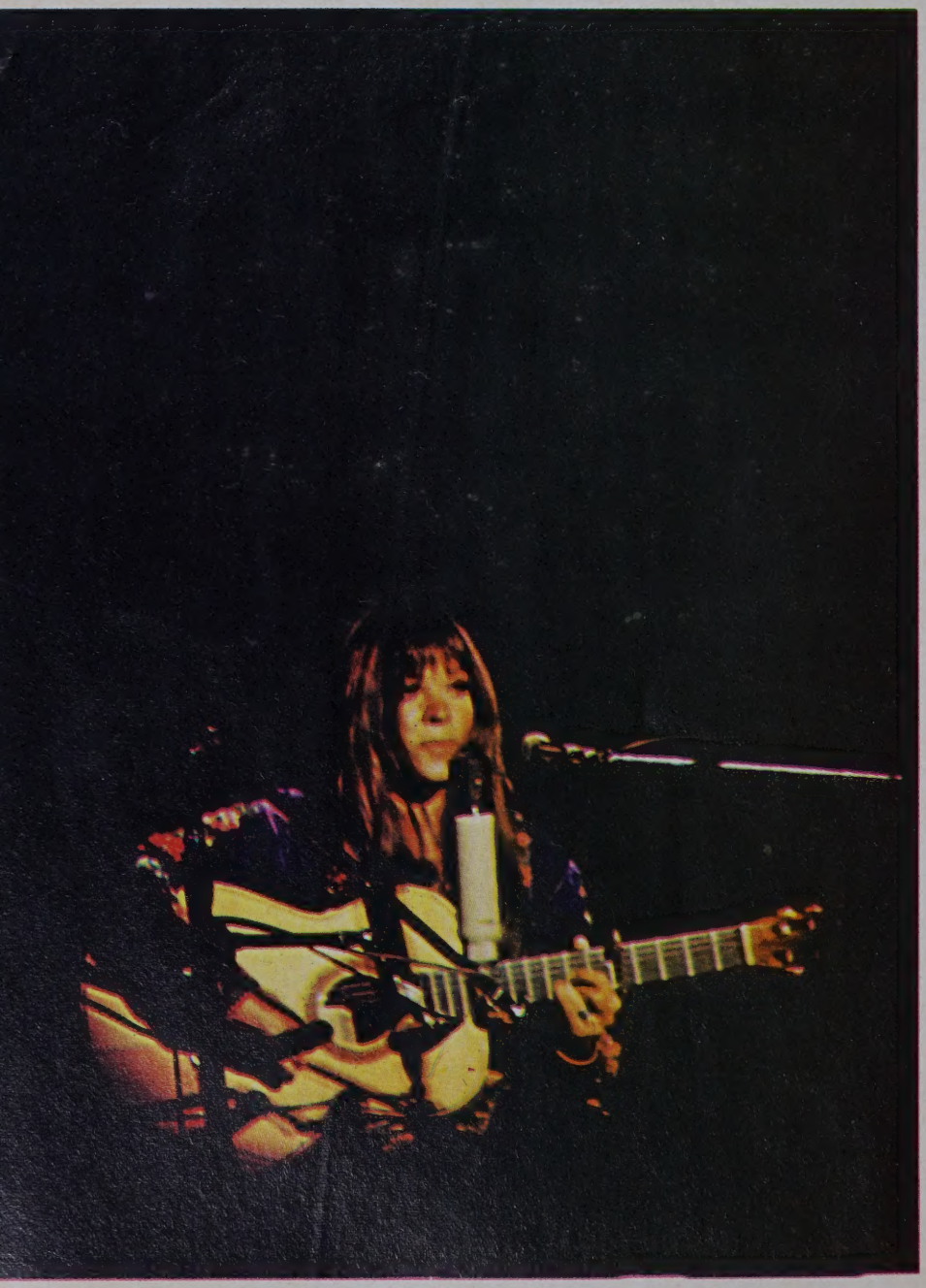
Said Mark firmly: "Money is power." He wanted it channelled in the right direction, which was what he was doing. Like if someone is sueing a big corporation over smokestack pollution . . . Mark himself is organizing trash cans in that home town of his. As he said: "It's a small thing but you've got to start somewhere."

Mark Farner already considered he was doing something through his songs – those which dealt, he gave as examples, with ecology issues and paranoia "which is present now and growing because people don't know what to do."

Terry Knight took up the leadership

*(continued on page 60)*

# Through The Good Book With MELANIE



**MELANIE – The Isle of Wight Festival turned into a walking nightmare.**

It has been a loyal, if somewhat silent majority that has elevated Melanie to her pedestal position.

Her admirers are a breed apart -- not the kind who pose flamboyantly in trendy locations with her latest album tucked carefully under the arm as if it were the insignia of an exclusive club. Her's are discriminating listeners who, in the solitude of their own homes, abosrb the contents of her songs, almost as if it were a subversive act. This is by no means indicative of Melanie Safka's music being tantamount to blood-letting revolution or hard hitting blows against the Establishment. Melanie sings of life-- her life -- in all its bitter sweet phases.

Her reputation has been built by way of songs and the sensitive manner in which she adapts other writers' work to her distinctive style of delivery. Her source of inspiration comes two ways. As she puts it: "There are two kinds of songs I write. . . .the ones that I feel and those which come through me."

This short statement paved the way

for Melanie to discuss the various tracks on her Buddah album, "The Good Book."

"Personally speaking, this is my favorite of all the albums that I've made," she admitted shyly as she thumbed through the slim book of illustrated lyrics that accompanies the album. Stopping at a page which bore the short narrative of "Isn't It A Pity," she remarked how much she loved the drawing by Catherine Siracusa, which dominated the layout, depicting a smiling Melanie complete with angel wings pirouetting on a grinning globe. After gazing at it for some minutes she remarked: "I really like the drawing because every time I look at it I find something new in the face on the globe.

The first track on the album is the title song, "The Good Book." Melanie said: "I like this song very much. When I wrote it I actually started crying" (no sign of embarrassment from her) "and when I came to write the lines, 'And it's sad we weren't born like horses and sheep. To know where we're goin', To know what we need'-- it sounded so pure. . .feeling that the song was coming through without any effort.

"Though it is one of my favorite compositions, it doesn't get the same reaction as one of my less beautiful songs when I perform it in concert."

In a muted voice, Melanie told the tale of how she came to conjure up the theme of "Babe Rainbow," another cut.

"It was at the time when I was living in London, Chelsea to be exact. Well, nearly every day I used to pass this window in King's Road that had this painting of a lady wrestler. At first I thought it was just an advertisement for some group of other. After a while I found that I was becoming fascinated by it, so one day I just walked in and enquired as to what it was. It turned out to be painted by Peter Blake the guy who created the cover of the Beatles "Sgt. Pepper" album.

Then I began to identify with this lady wrestler. . .to the extent that I would catch myself in the mirror wearing her 'So what' expression. I suppose I was really hung up with it. It's more of a personal experience song that mirrors my life a little more."

Melanie suddenly becomes a self confessed fan of Bob Dylan should his name crop up during a conversation. She speaks at length about her admiration for Mr. Zimmerman and to exemplify her admiration she included Dylan's "Sign In The Window" as the third cut on side one. She said: "I love the 'New Mornings' album. . . it's definitely the best thing that he's ever recorded. With the release of 'Nashville Skyline' he stopped apeing Bob Dylan and just became himself. I feel that he is so much more positive now as opposed to the kind of negative approach he once had. A lot of the underground are still into his old stuff but while they are still hanging themselves up on it, Dylan's moved on, leaving them all behind. I'm so happy that someone so big is now in that position."

The song, "Saddest Thing," she said, was written four years ago but didn't perform it very often until quite recently. Her reason was that only now is she starting to understand fully what she wrote.

Like another Melanie composition, "The Knicle Song", the words of "The Prize" from the "Good Book" album seem to be directed at the business side of the music industry. "This is quite a new song in which I state that I'm in a whole different state of mind and in control of my life. Thankfully, I don't feel afraid. . .or that I've got to prove myself. Basically it's about people why try to manipulate and redirect your life. So I'll sing a song if that's what they want me to do but I'm not thrown by it. Though in 'The Prize' I was becoming very bitter about it all."

Included in the album are songs by Judy Collins and Phil Ochs. Judy's ode, "My Father" Melanie considers to be a beautiful song and is quite amazed that nobody else has ever recorded it. Phil Ochs' "Chords of Fame" was included simply because she once heard him doing it at a concert. "I was really moved by it and after the concert I asked him if he had recorded it. He had but it was horrible but despite that I learned the words and here it is.

"You Can Go Fishin' " is her mother's favorite along with another song as yet untitled and unrecorded. "The Birthday of the Rain" is a composition which she has tried to record on seven different occasions for inclusion on each album. "I still don't know if it worked," was her hesitant conclusion.

Nearly two years have passed since Melanie collated her own vivid, if somewhat brief impressions of the Woodstock Festival with "Candies In The Rain (Lay Down)" and as her popularity increased, festivals became an integral part of her itinerary. But her ill fated appearance at the Isle of Wight Festival in England last year proved a waking nightmare.

During all the chaos and subsequent breakdown of the organization Melanie had to endure two uncomfortable days while she waited to perform, eventually taking the stage at the unearthly hour when most people had slipped into sleep, exhausted. On the first day she arrived early, eager to sing. But as the turmoil accelerated she was told to wait -- and wait she did -- the anxiety and tension welling up inside her.

She recalled: "At five in the morning I was so tensed up that I freaked."

Melanie was rushed to her hotel to recover and she remembers as the sun filled her room she felt drained of all energy and enthusiasm, her lungs and nerves having given out through waiting for hours in the fume-filled trailer assigned to her backstage.

After being persuaded to return to the festival site, Melanie encountered a smiling young man lounging in her trailer. Though his face was vaguely familiar she didn't give it a second thought, coming to the conclusion that he was one of the stage crew. As the hours slowly dragged by he took it upon himself to become her self-appointed valet and court jester. She recalled: "All the time he kept on fussing over me, asking if I was all right and did I want any tea, milk. . . My wish was his command."

After the young man had gone Melanie found out who he was -- Who drummer Keith Moon. "I nearly died when I found out" she admitted. But I didn't let on to the fact that I hadn't recognized him. He really extended his warmth to me, knowing I'd had such a hard weekend.

But Moon's hospitality didn't stop there -- when Melanie finally appeared on stage it was just before dawn, with a stage cluttered with Sly Stone's equipment and everywhere bathed in a sickly yellow light. Keith tried to get some subtle lighting going but it was to no avail -- the lighting crews had fallen asleep and then split following the Who's set.

"So there I was in this pukey yellow light, with all the equipment lit up behind me. It was so late that even the guy who was filming me was kneeling over with sleep in his eyes.

□ROY CARR

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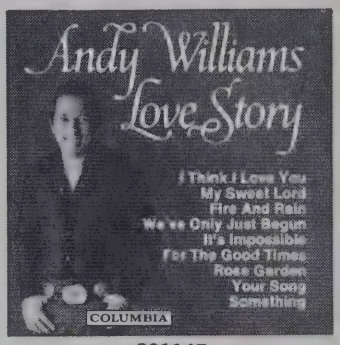

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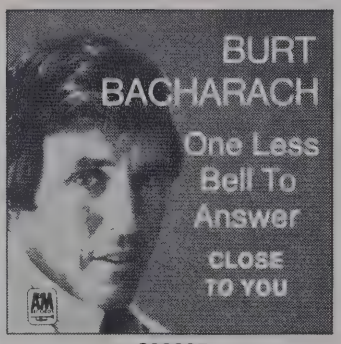

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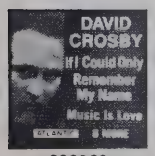

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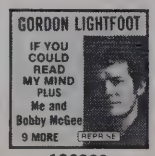

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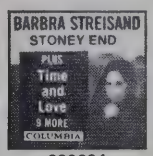

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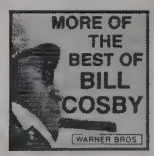

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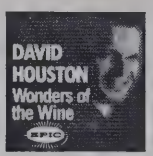

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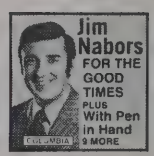

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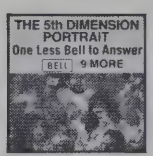

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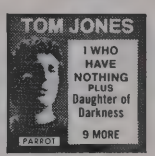

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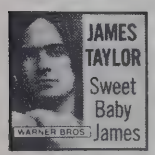

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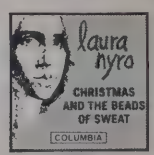

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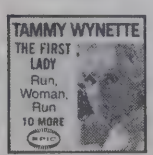

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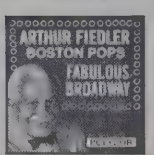

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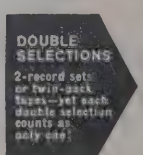


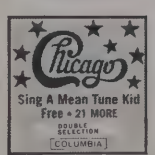

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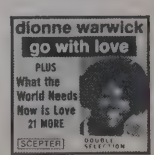

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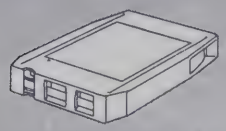

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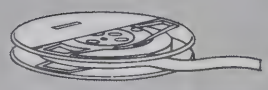

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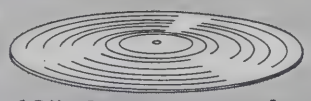

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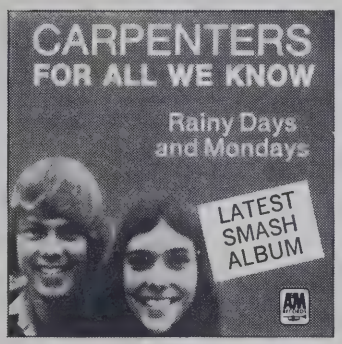


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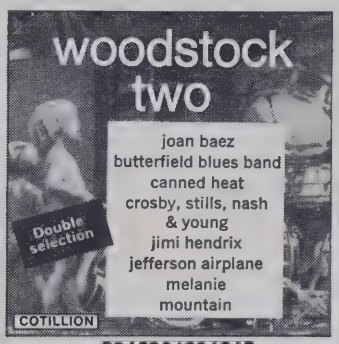


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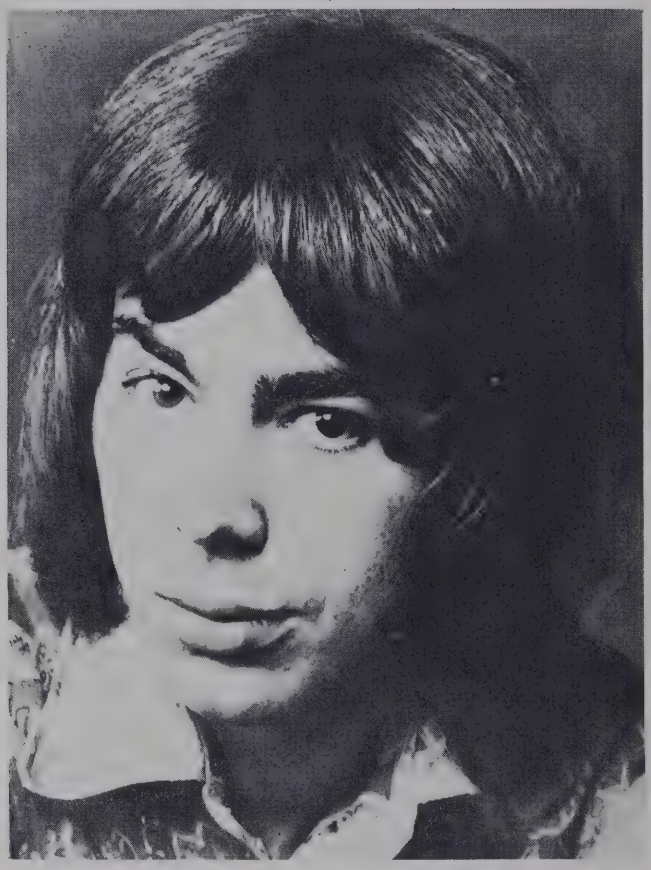
BI/F71

# RELIGION IN ROCK (I)

# SUPERSTAR & GEORGE -The Jesus Fad?



ANDREW LLOYD WEBBER

TIM RICE

**THE WRITERS of "Jesus Christ - Superstar."**

It felt really strange to hear "Superstar" for the first time. That seems like ages ago now, though it's only about 15 months. "Jesus Christ. . .who are you, what have you sacrificed?" How could anybody put out a rock record that came right out and talked to Jesus Christ? Not only talked, but doubted, questioned, asked to be told the whole story.

Just because the Edwin Hawkins singers had surprised everybody by making "Oh Happy Day" into a Top 10 single, that didn't necessarily mean that people were willing to throw Jesus' name around in their rock & roll records.

This question of religion is always a touchy one.

If you sound like you don't believe in the basic principle of Christianity, you're likely to offend a lot of Christians. If you take a very devout stand, you're likely to offend the non-Christians and agnostics who turn off at

**MURRY HEAD (Judas Iscariot)**

**IAN GILLAN (Jesus Christ).**

**THE SINGERS and performers of "Jesus Christ - Superstar."**

dogmatism and preaching. And pop music can't afford to offend very many of its listeners. If it does, it won't get played by disc jockeys; if it's not played, it won't be heard; if it's not heard, then it's no use at all. There can't be any communication. Attitudes had to loosen up a lot before God or Jesus could get to be more popular - on the charts - than the Beatles.

Not that religion hasn't had its influence. In a roundabout way, it was the inspiration that created rock & roll. Some people say that rock started with the mixing of country music with rhythm & blues, but there is at least one other vital influence, maybe the most important one: gospel music. That's where most of the fun and excitement of rock & roll comes from. The whole purpose of gospel music is to celebrate. It's not the kind of worship that sits quietly in church pews, or asks to be forgiven its sins, or sings solemn harmonies with a huge pipe organ. Gospel music was invented by people who believed so deeply that Christ was their Savior, and found that such a wonderful miracle, that they wanted to sing and shout about it. There is nothing more worth singing about than knowing for sure why you're living on earth, and who planned it all, and that it's good. Or at least going to set better.

And since rock draws in bits of everything it touches, it was able to take just what it needed out of gospel music and incorporate it into its own self-definition. Little Richard was probably the most important of the early rock & rollers who borrowed from the gospel style, from the point of view of a mass audience. He took the [illegible] and the uninhibited joy of the [illegible] and put it into songs that could [illegible] to the lives and needs of his lis[illegible]ers - a much wider category of listeners than the ones who would have felt comfortable hearing songs about God.

And Little Richard isn't the only one. He was the first gospel singer who turned himself into a pop star, but after him have come performers like Aretha Franklin, Mylon le Fevre, the Staple Singers and a host of others. Whatever they sing, they always have that same involvement and energy that they learned back at their original roots, singing in church. The style is so powerful that more and more pop musicians are picking it up. All of the high - energy rock & rollers, like Elton John and Mott the Hoople, and all of the big conglomerate - chorus groups like Delaney & Bonnie, or Joe Cocker's Mad Dogs and Englishmen, or Leon Russell's group, and all of the people who make records with Merry Clayton and Rita Coolidge singing in the background - they're all using gospel styles and techniques to capture that massive, happy excitement. If pop music isn't inspired by heaven, at least it's following the influence of people who are.

Of course, there was no controversy about religion in rock as long as it was just a matter of musical styles. There had to be words involved to get people to take notice. The trend started slowly, around the time that the Byrds released their single "Jesus Is Just Alright With Me." Everybody ignored that record. It wasn't a statement one way or another, it was just an old religious song. And the Byrds occasionally do strange things anyway. But the signs of a trend were growing. Songs about Christ would crop up unexpectedly in the middle of a Donovan concert, at a Sons of Champlin gig. James Taylor could ask "Won't you look down upon me, Jesus?" in a Top 10 single. There was only one possible diagnosis: pop music was coming down with a fad.

Then Andrew Lloyd Webber and Tim Rice turned up (perfect timing) to meet the new wave of Jesus-rock. They didn't create it. They had been working on Biblical - musical projects for years, but the world wasn't ready to listen. It wasn't quite ready when "Superstar" was first released as a single. That was still a bit daring, and it wasn't a hit. But when the complete opera "Jesus Christ - Superstar" appeared the impact of it was enormous. Nobody could pretend any more that rock and religion didn't mix, and nobody could think that the confrontation wasn't an important one.

Artistically, "Jesus Christ - Superstar" is about 50% successful. It has points to make that it doesn't get around to making. It might have made some comment on our own society by comparing

the way we treat our pop idols with the way Christ's followers worshipped him. It might have presented an interesting theory that the power to be a superstar or a religious leader is not within the leader himself, but is given to him by his followers, no matter whether he is Eric Clapton or Jesus Christ. But unfortunately, Webber and Rice didn't work in the implications that might have made "Jesus Christ - Superstar" a really profound work of art. The writers never decided whether the opera was supposed to be serious and dramatic or light, irreverent entertainment. And that means that the opera's greatness - and it is a milestone - is that it contains a lot of tremendously good music, that it is the most ambitious project yet attempted by the rock world, and that it is a symbol and a major part of this new popular re-interest in Christianity.

Interest, however, is not belief. The striking thing about "Jesus Christ - Superstar that makes it very different from rock masses and hymns - with - drums is that "Jesus Christ - Superstar" is not a religious record at all. Webber and Rice are telling a story, creating musical literature, and their subject matter might have been any important literary figure. They picked the very most important literary figure in man's history, but their attitude toward him is impartial. There is no way of telling whether the Jesus in their story really was the Messiah, or just an ordinary man. Webber and Rice aren't out to make converts any more than if they were writing an opera about Hamlet or Oedipus.

This literary - legendary approach is fundamental to the whole Jesus-rock boom. It's as if Christ were being presented to the public: "Here is the man and here are some of the stories people tell about him." That's a lot different from saying: "Here is the Messiah." The difference is that listeners, who may not accept somebody else's truth simply because they're told to, are satisfied to accept the story as story. No sermons, no duties. It's fiction or fact, depending on the way you look at it is not determined by the music itself, as it would be in a hymn or a rock mass.

There is no doubt about Jesus - rock being a fad. We have had pop music fads before, though they're getting more serious as rock becomes a more serious form of expression. Not long ago it was Indian music and religion. Records were full of sitars and everybody meditated. The fad passed, and a few people, a very small percentage, have continued playing their sitars, even though nobody's listening, and meditating, even though nobody's watching. That's how it will be with Jesus - rock. Some listeners, who were ready for it anyway, may discover through the fad that they really are interested in Christianity, maybe that, although they didn't realize it before, they really believe. And they will take something with them when the phase passes. But most will give Jesus a try for a while. They will take the subject, turn it around, pick it up and look underneath, explore all the ins and outs they can see, and in the end, find that it still isn't really a part of their lives. And they will move on to looking for something else.

The one thing that will remain is the search. Rock is grown up now; it began as entertainment, but now it's an art. And every art form is concerned with finding answers and creating ways of dealing with the unanswerable. Some kinds of music have the answers built in: gospel, Gregorian chants, African tribal dances. But rock and the rock audience haven't found them yet. Our answers won't come on a mass level, broadcast on the radio; they have to come, if they come at all, through the openminded searching of the individual, trying out new and old ideas. It's what George Harrison was talking about in "My Sweet Lord."

"I really want to see you, but it takes so long."

If you have a good idea of what you're looking for, even the search and the process can be a source of peace, like the kind of feeling for order and harmony that runs all through the "All Things Must Pass" album. But most people don't know where to start, and that's why the search can be sad. There may not be any end. Worse yet, there may not be any beginning. It seems impossible to find a direction when directions are not found either by looking or by waiting. And that leaves only one wish possible: that some inspiration should come. That whatever creators or patterns or hidden answers may exist should reveal themselves, give a hint that they're there, help us out a bit.

There's a beautiful fantasy of that in a song called "Dawning Is The Day" from the Moody Blues "Question of Balance" album. In a way it makes clear just what the spiritually - empty searcher would like to have happen to him. The Moodies imagine beings or forces big enough to understand what the pattern and balance of life is all about, and willing to communicate it, to seek us out and explain it in one expanding rush of inspiration. The song is a vision of what these super - human teachers might say at the moment of our discovery: try to understand; we, too will try.

"Wake up in the morning to yourself, open your head and look around you. Listen, we think we have found you."

It even sometimes happens. Maybe not quite so clearly, maybe not very often, maybe not all at once. It may come entirely from within and not from an outside influence at all. But people do grow in understanding, and they can learn from everything: books, people, paintings, themselves. And from rock & roll records on the radio. ● NANCY ERLICH.

**MIKE D'ABO (King Herod)**

**BARRY DENNEN (Pontious Pilate)**

**THE SINGERS and performers of "Jesus Christ - Superstar."**

# RELIGION IN ROCK (II)

# JETHRO TULL– 'Poor God'

**Ian Anderson flutist and composer was eager to get his explanations about Jethro Tull's "Aqualung" album across before his motives — in what looks like becoming a controversy – are misconstrued.**

**MR. TULL himself – Ian Anderson.**

"I'm not a Bible carrying Bill Graham type. I'm not out to convert people. I'm just having a go at the people who misled me. The religious concept came when, over a period of a year, I found that I'd written four or five songs that had God in the subject matter. But it's not a concept album as such–not in the same way as 'Tommy'. It doesn't tell a story, doesn't have any profound link between the tracks, although there are

**THE COVER of "Aqualung" which features the Tramp figure, society outcast, according to Ian.**

statements made of a very personal nature. But they are not absolute truths.

"The first was 'My God' which was written before the 'Benefit' album and has been part of the group's stage act for near to a year. 'My God' is a blues for God – not in any way a condemnation of God. It is on His side; a lament that there are so many different ways of worshipping God. He is a social crutch for so many.

"The thing I'm against is that God is not a God in the spiritual sense but as a figurehead of religion. Poor God, and this is putting it frivolously, he must have a rotten time being God to His Roman Catholics, God to His Jews, God to His Protestants.

" 'My God' is a slightly humorous lament for God's state of having to be God to everyone which is my concept of the God He is. But they aren't thinking like that – they say He is MY God so He can't be your God. The Catholic God isn't the Jews' God and so on. He can't be the same God for everyone.

" ' Slipstream' a 45 minute song about dying, 'Locomotive Breath' tackling the subject in a more surrealistic vein and 'Wind Up' the current stage finale of the group are based around my experiences as a grammar school kid brought up to recognize God as a figurehead. They are all concerned

*(continued on page 53)*

**MORE COVER work from "Aqualung". Apart from being involved with God it concerns the human element and spirit, comments Ian.**

# HOWLIN' WOLF AND CO.

## London Sessions

**CHECKING IT Out – Howlin' Wolf.**

Eric Clapton, Stevie Winwood, Bill Wyman, Charlie Watts, John Simon, Richard Starkey and other heavies were the sidemen. The leader, who had flown to London for two weeks of recording sessions, was the legendary blues giant Howlin' Wolf. Helping organize everything was Mick Jagger.

Previous attempts at giving Wolf a "contemporary sound" have been unsuccessful. But Howlin' Wolf - London Session" is the album that finally achieves an extraordinary rapport between the 60 year old master and some of his most talented pupils.

"It's true to the blues," says Norman Dayron who came up with the idea and produced the session for Chess Records. Norman, who had united Muddy Waters with Mike Bloomfield, Paul Butterfield, Buddy Miles and Duck Dunn on the excellent "Fathers And Sons" album, had the same dealer in Los Angeles as Eric Clapton. When they met one day, Norman asked Eric if he'd like to record with Wolf. Clapton jumped at the opportunity, returned to London and called some friends.

Several months later, the six foot five, 250 pound Wolf was in the Olympic Sound Studios in London with an all - star band. Wolf, Clapton, Hubert Sumlin (Wolf's adopted son who plays rhythm guitar) and harp player Jeff

**PLAYBACK TIME – left to right, Clapton, Stewart, Dayron, Jagger, Wolf.**

Carp were joined by bassist Klaus Voormann and drummer Richard Sharkey on a Saturday afternoon for the first session. The following week, Wolf, Clapton, Sumlin and Carp recorded with Wyman and Watts of the Rolling Stones on bass and drums.

Other musicians joined in at various times during the eight - hour recording sessions and the full day of overdubbing. There were four different piano players: producer John Simon, who was in England with Taj Mahal at the time; Ian Stewart, the Stones road manager and sometimes studio musician; Lafayette Leake, a Chicago studio musician who's recorded with Bo Diddley and Chuck Berry; and Steve Winwood, who couldn't be located in time for the sessions with Wolf and had to overdub his parts a few days later. Phil Upchurch, another Chicago studio player, plays bass on one song. Norman Dayron added horns, Joe Miller, Jordan Sandke and Dennis Lansing, on two songs. Engin-

**STEVIE WINWOOD with Dayron. Winwood wasn't located in time and dubbed in his work afterwards.**

**SUMMIT CONFERENCE – Jagger and Wolf.**

eering was handled by the famed Glyn Johns.

Of course Wolf had to give the boys a few pointers now and then. The drummer on "Ain't Superstitious," which was recorded on Saturday afternoon, wasn't used to playing blues so Wolf had to set him right. "Little Red Rooster" features Clapton on bottleneck guitar and the album includes a few minutes of Wolf's instructions to the young guitarist.

**PLAY**
**AND re**
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"Now, son, it's just like countin'. One - two, one - two, one - two, threeee - four," says the old master.

Later, Wolf Expresses his satisfaction with the sessions and with Clapton. 'Well, that boy on git-ar over there, he's outasite." All the British musicians were equally impressed with Wolf and with having the opportunity to record with a living legend.

B. B. King, who later heard the tapes, called it the greatest Howlin' Wolf album he'd heard. □

**SESSION IN progress: left to right, Ian Stewart, piano, Eric C[illegible] ]ated, Mick Jagger, Norman Dayron, standing, Howling Wolf, unidentified musicie[illegible] arlie Watts, drums.**

# FACES

# Picking Up The Pieces, No Hype

**THE FACES, formerly Small, formerly considered no hopers, now making it and how sweet it is. . . .**

Like anyone else for whom music is a vital part of life, the music writer needs artists and acts to get excited about. It's not enough to sit on the sidelines wielding an analytical pen. You have to be involved. . . .admit to bias and chauvinism if it exists. . .and have people you think deserve any pushes along the way you can give them.

In this respect, and among the newer and challenging bands, the Faces fill a deep void. Not just for me but for a good many others, the Faces are the most creditable and believable group hope. Perhaps the only newer act around at present, as far as groups are concerned, capable of carrying on the somewhat sagging British rock heritage.

So declaring my bias, their "Long Player" album is the best British group album so far this year – a joyous celebration of the finest, most exciting aspects of British rock, sizzling with energy, laced with home grown humor and good nature and endowed with plain good musicianship. . . . .

And the Faces story is a kind of riches to rags to riches saga that should evoke a good few red faces in the music business.

When Steve Marriott split from the original group to form Humble Pie with Peter Frampton, there were few people ready to give the remnants of the Small Faces any chance of lifting themselves off the ground. Even when, after ten months in the wilderness, the Faces re-emerged - no longer small -

Jeff Meyer

**RON WOOD, left with Rod Stewart, right, of the Faces with British singer Long John Baldry. Baldry used to employ Rod, who returned the compliment by producing along with another Baldry alumnus, Elton John, Baldry's first US album, "It Ain't Easy."**

with Jeff Beck group members, Rod Stewart and Ronnie Wood in tow, they were still being written off by many – myself, I must admit, included.

Ronnie Lane, the Faces bassist and a founder member of the group with the "Small" prefix, isn't one to get his kicks by seeing the much-fancied Humble Pie struggle while the Faces gallop on, but he'd be less than human if he didn't derive pleasure from proving the doubters wrong.

He remembers only too vividly the abject depression of the months after Marriott's departure – when the flashbulb went phut and oblivion and debt stared Lane, McLagan and Jones stonily in the eye.

Recalls Ronnie: "We had a terrible time trying to flog ourselves."

Their problems seemed daunting: managerless, deep in debt and noosed by a contract to the sinking stone that was Andrew Oldham's Immediate Records.

Said Ronnie: "We were just playing it along. All we had was the three of us. It was all so stagnant and staring at the other two only helped to remind you of the fact. Then again, we'd been together five years and we were still getting on very well and it seemed silly to break up such a valuable relationship. We fluctuated about what to do – one day we were all going our own way and the next we were staying together."

All the time the group's limited resources were being eaten away. Lane was forced to stay at a friends house and says it was only the British Performing Rights Society, which ensures that songwriters receive their royalties, that saved him. "It saved my bacon," he says. "It really did."

It was when Ronnie Wood – jobless when Jeff Beck broke up his band – came along that, musically at anyrate, the Faces began to pick up the pieces. They played together at Wood's home, when Rod Stewart, himself between engagements with Beck, would drop by on Sundays for a beer and a look at how the lads were getting on.

"After a while," smiles Ronnie, "We got the impression that he was just waiting around to be asked to join. We hadn't really thought he'd be interested."

Up to and past this stage of development, the group was involved in trying to find a manager and a record company that would take them on. . .an endless process of traipsing round business offices, the group presenting their own case in the abscence of a manager.

I asked Ronnie if they were aware that the business as a whole had them down as a bunch of no hopers?

He shrugged: "Oh sure. But that was just bloody annoying and it was embarrassing trying to flog ourselves . . .But I knew it wasn't the end."

Everywhere they went they were given a blank, says Lane not noticeably bitter, but then now he doesn't need to be. Apple and Track Records (who handle the Who in Britain) were just a couple of the places where they were rejected. "I think almost all the record companies were approached at one time or another and then Billy Gaff came along and said he would do this and that for us. But we all took it with a pinch of salt because so many others had made promises and done nothing. But Bill (now the Faces manager) proved as good as his word."

The company that did have the foresight to recognize the revamped Faces as a good investment was the Warner Reprise organization praised by Ronnie for their efficiency and pleasantness on both sides of the Atlantic. In one way Warners' faith in the Faces is evident from the costly and eye catching jacket design of the "Long Player" sleeve. They had only just found Gaff at the time and, not yet knowing the "strength of him" Ronnie and a few of the band fuelled up on a couple of brandies before the meeting with the Warner executives when they said yes to the Faces.

The Faces anticipated the American success because of Rod Stewart and

Ronnie Wood being known there through their alliance with Beck and that, unlike Britain, they had no public prejudices to kill.

Ronnie sees the main difference between the old and the new bands as the Faces being first a live band whereas the Small Faces were first a studio band.

Of the old Faces, he says: "We never really heard what we were playing for a couple of years and when the screaming stopped we were so loud – there was no subtlety in it at all."

Yet, possibly surprisingly, he feels today's Faces are not so much a new group as a logical and natural progression of the old, tracing the roots of the current Faces back beyond the Small Faces first single ("What Ya Gonna Do 'Bout It?") The influences they were under then remain the same today: old and vintage Motown singers like David Ruffin. Stewart and Wood were also listening to and feeling the same music.

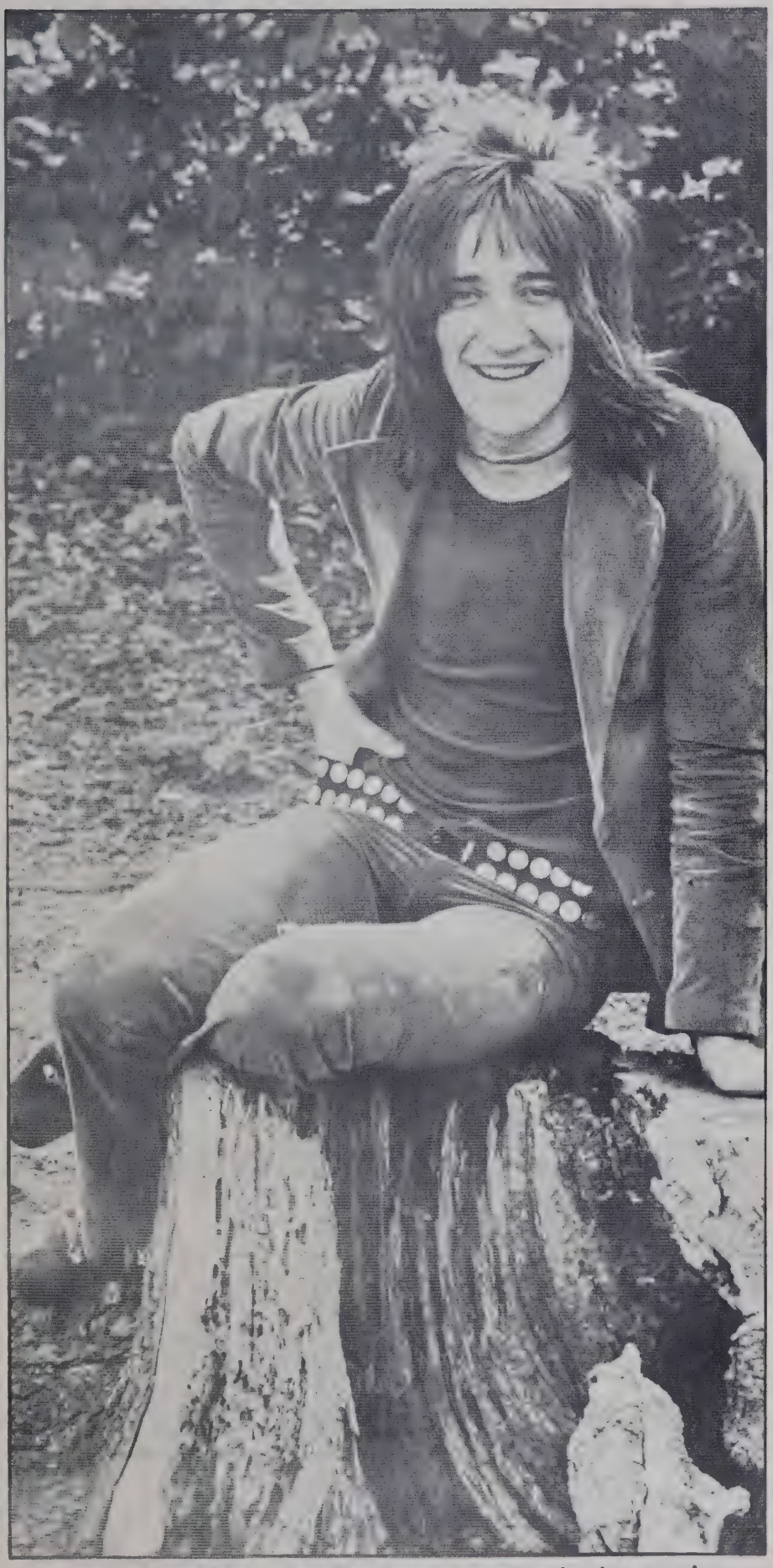
Ronnie Lane, himself a professional and perfectionist, blows hot and cold over "Long Player". It was such a long time in the making, almost six months, that it is hard for him to stand back and view it objectively. He is, he smiles, still only getting used to the first Small Faces album.

Most of the six months were spent searching for the right engineer and studio – only two weeks of that period were in fact productive – and this accounts for the fact that the "Maybe I'm Amazed" and "Feel So Good" were cut live at the Fillmore East, "Bad 'n' Ruin" and "Tell Everyone" were recorded in Mick Jagger's studio room in Hampshire, England, the quirky "On The Beach" on an old battered Revox machine in Ronnie's apartment in Richmond, near London and the rest in the Morgan Studios, London. They chanced upon the right engineer, Martin Birch, and the right studio – Jagger's place – right at the end and hope to work the combination again. It was a sneak hearing of the Stones album, recorded on the same equipment, that sent them down to Hampshire in the South of England.

Britain isn't so much a problem to them – just something they haven't conquered yet. They are quite content to let things take their course.

Asserts Ronnie: "We didn't hype it in the States. We haven't hyped it in Britain. We have gone out of our way not to. The best way to do it is just to creep in the back door. . . . ."

□NICK LOGAN



**ROD STEWART, the ex Beck musician who also has a solo career away from the Faces.**

# A More Introspective NEIL DIAMOND

1971 sees a more introspective Neil Diamond. His recent single, "I Am. . .I Said" is almost a psycho-analytical autobiography with such pertinent lines as: "L. A. is fine but it ain't home / New York is home but it ain't home no more."

Brooklyn, New York, is Neil's home town but his work has forced him to live in Los Angeles. Yet he finds both places alien to his way of life, Los Angeles being the less offensive because it is just a big void.

"I Am. . .I Said" resembles "Brooklyn Roads" lyrically and musically it is akin to "Holly Holy" – but that's a very rough guide. Diamond songs are always very personal and in a way he gives a lot of himself to the public.

However his wife and children are kept well away. After travelling to Europe and around America working – he took the whole of April off to rest – he admits cautiously: "I would love to bring my wife with me to, say, London because I'm sure she'd be thrilled by it as I was. Involving my family in my business life is not fair to them or to me. "I need a refuge to retreat to and they need and deserve a life of their own."

Neil went through a very busy period of working concerts around the U. S. and then going into the studio. His producer Tom Catalano calls him, because of his travelling, the "Marco Polo of the rock and roll world." Tom said: "I don't know how he manages to keep up the pace. I travelled with him on some dates and I was exhausted. How he must feel with all the energy he puts into his act and his writing I just can't imagine."

Diamond's stage shows vary in degrees of light and shade and possibly offer a clue concerning energy conservation. He will switch from, for instance, "Sweet Caroline" which requires little physical effort and gives Neil a chance to conserve his energy for theatrical performance in, say, "Brother Love's Travelling Salvation Show." He sees his work as much, if not more, from the public's viewpoint than from his own.

He commented: "I've had drama training and I know how important it is to help an audience appreciate what they're watching or listening to. I'm writing a screenplay for a film at the moment but I can't say too much about it because it will probably change form a bit before I'm through. There's a part in it for me, too.

Neil Diamond the songwriter seems to possess the uncanny knack of knowing what is going to be successful. His songs contain varying degrees of any kind of music that has ever influenced him and each time he comes up with a formula. This year he's sold more records in the U. S. than any other male solo artists and won the top singer and songwriter awards at the National Association of Record Merchandisers' poll. And his "African Trilogy" on the "Tap Root Manuscript" has made some inroads with the "heavy" music enthusiasts.

Neil said: "I'm really pleased about the way that turned out. It wasn't written in the order it appears on the LP. 'Soolaimon' came first and the other numbers moulded around it. I suppose the conception was based on my wish to make pop music into a theatrical form. I saw it as a proper folk ballet."

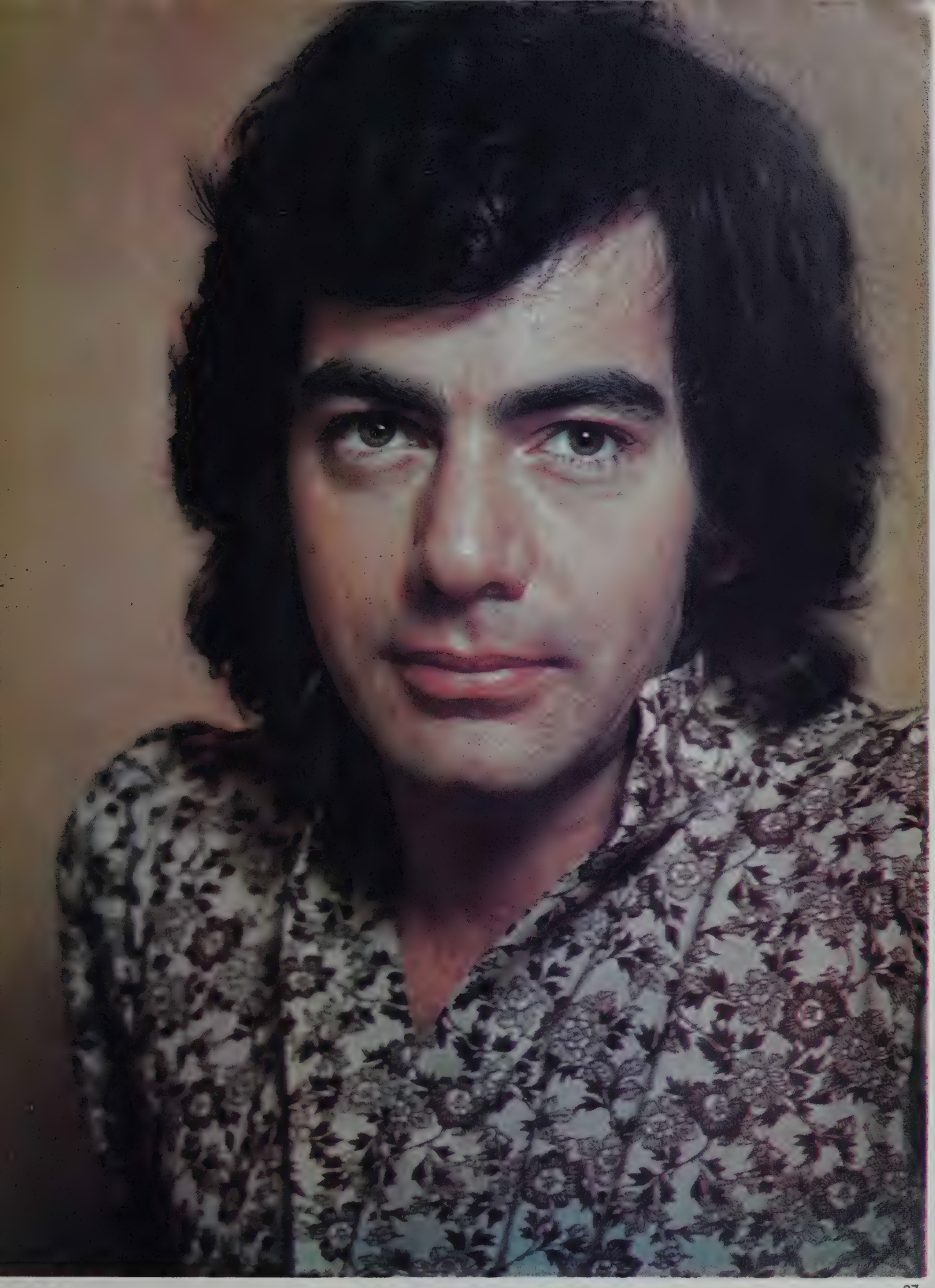
"African Trilogy" is a long way from the early days when Neil was on Bang Records. He now records for UNI. Neil stated: "Bang were content for me to churn out 'Solitary Man' and 'Cherries' forever. I was content with this for a time – after all those songs were making a great deal of money – but I decided I needed a bit of artistic freedom and the very fact that I moved to UNI really made me write in a different vein.

"Los Angeles is a vacuum and I became extremely reflective . The first LP was 'Velvet Gloves and Spit' which was a bit disappointing but gave me the inspiration to continue. 'Brother Love' was originally planned as a theme for a whole album but several things happened and lots of people worked on the album so the finished product I felt was rather incomplete, although more satisfying than the other one."

When the title track was released and became a big hit, Neil thinks this gave him the confidence he needed.

The inspiration behind 'Brother Love' was very real for Neil. He had held revivalist meeting in contempt but one day ventured inside to find out what it was really all about. The emotion and the way people were won over forced him to write the song and every time he sings it he puts over what he calls a sort of "Billy Graham hysteria" that he experienced at the meeting he attended.

☐ GILLIAN SAICH



# WORKING WITH PAUL

All photos by LINDA McCARTNEY

**PAUL PAYS attention to every detail when he records, it all comes out Paul McCartney, says one session musician.**

That was the start, for David Spinozza, of his association with Paul McCartney in New York when they recorded Paul and Linda's album, "Ram." David, aged 21, is a studio musician.

He's been a session musician since he was 17. In an average week, without even trying, he can make $1500 and a lot more if he does more sessions (the union rate for a musician in New York is $90 per three hour session). He's rated as *the* top session guy, but not only that, he's rated as

## A Session Musician Speaks

- **"It always came out Paul McCartney regardless of the suggestion"**
- **"It was done in the way, there was no freedom"**
- **"Linda handles the business"**

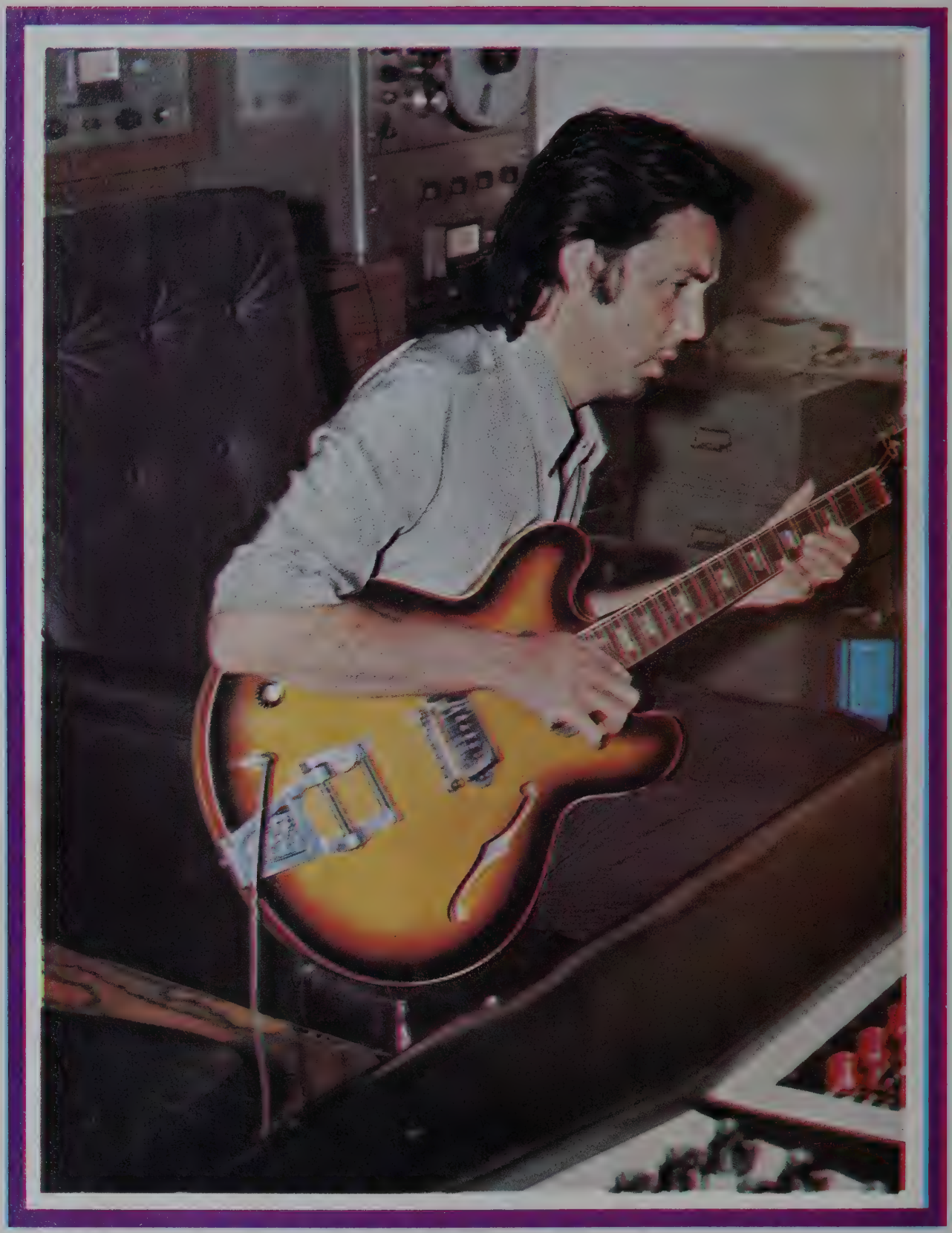
**"All I remember is getting a phone call from Linda McCartney addressing herself as 'Mrs. McCartney' and I said 'Who?' She said "My husband would like to meet you" and I said 'Did I ever work for your husband before?' She said: "This is Linda McCartney and my husband is Paul McCartney", like I was supposed to know Paul McCartney was calling my house, that kind of thing. She didn't make it clear what they wanted me for, I thought it was a meeting or a recording session, but it turned out to be an audition.**

**WITH MIXING engineer, Eirik the Norwegian.**

being the most original, exciting, imaginative and broadest guitarist in the business, alongside Hendrix, B. B. King, Clapton and every heavy you can think of. He can play anything, but whatever it is, it's David Spinozza. He started out in the Black scene, learning from an upright bass player who taught guitar in music stores. He had a guitar when he was 6, played through school and is now studying the classical guitar. He's the guitarist on Freda Payne's "Band of Gold", in fact he's on just about everyone's record.

When he and Linda got it together on the phone he took down an address. "So I went to this place on 45th Street, some dirty loft, and they must have been there for three days auditioning people. I'd heard that some of the studio guys had given them a hard time, which I really didn't want to do because I wanted to work with him. So when I get there, there's 3 guitar players, but you had to be called, like you couldn't walk in off the street with your guitar. He introduced himself to me, with a three-day old beard and we're alone in this gigantic room, and there's nothing but amplifiers, piano, drums - and Linda. He wanted me to play something. He played a blues, and a solo and some folk and said he wanted me to do that. I played it and then he just said 'Sorry I couldn't spend more time but I have a lot of people to see . . .blah blah', so I said 'Fine'. As soon as I got home the phone rang and Linda wanted me to do the sessions the following week.

"The date started out going really smoothly, but then what was happening was that although originally they had told me they wanted me for four whole weeks, days were getting cancelled out and they weren't booking definite dates. So I had to keep asking, not to be a drag, but to keep my book straight and to know what other work I could take. I kept asking but I wasn't getting a straight answer. Finally, after I hadn't heard from them,



**PAUL McCARTNEY – working on "Ram" listening to playbacks.**

Linda rang me up, on, I guess, a Sunday night and wanted me to do all the following week just like that. Icouldn't, because I'd asked if we'd be working and they had said probably not so I'd taken other dates. I'd told them that I couldn't keep every week open because when McCartney goes back to England there are other people that call me all year, and they are going to keep me eating, not him, although I'd love to do his sessions. So she calls me the Sunday evening, and I said I could make two of the days but not all five, and she got very indignant, I guess. That's the vibrations I got. I got vibrations like 'It's Paul McCartney's session you're supposed to keep your life open indefinitely'. Now evidently they're not hip to the New York

*(continued on page 40)*

# THE WHO: Looning Moon

Lee Marshall

**THE WHO, caught in action during their American tour, now mostly confine their frantic activity to the stage – no more offstage looning. Now they are into solo albums, production, film work and writing.**

Things are never really quiet with the Who, a group celebrated for its collective roaring around, generally termed 'looning' by experts in the field. Drummer Keith Moon has been christened 'arch looner' for some very solid reasons.

However the last six months have been a period of assessment for the group who just came off some incredible success statistics with "Tommy" and the "Live At Leeds" albums. Moon went into a little record producing, mainly with his friend and looning companion, Viv Stanshall Smith, the ex-leader of the Bonzo Dog Band, formerly known as the Bonzo Dog Doo Dah Band. Entwistle brought out a macabre first solo album. Daltrey went into the country and Pete turned to writing material for a film (not a film version of "Tommy") that looks as if it has been temporarily shelved because the Who are really getting interested and into the film version of "Tommy," having hired Joseph Strick to produce it. The Who prefer to let the film come out and then start thinking about presenting the full scale "Tommy" opera on Broadway.

And Bob Priddon, road manager for the Who, a superroadie in fact, went and got married, a very posh affair, attended by the Who and 400 other guests at Exton Park, Oakham in Rutland, the smallest county in England. He married Lady Maria Noel, the daughter of the Earl of Gainsborough, one of England's oldest and heavily titled families. Bob doesn't get a title himself however. . . .

Also the Who started thinking, in this quiet period, about a new act because the "Live At Leeds" revealed all, regarding stage work, and they felt they couldn't keep on going with "Tommy" night after night. Pete Townshend remarked that he roared with laughter when he learned that Ten Years After -- who had gone through a similar period of rethinking -- came back after a layoff without their promised new act, with almost no revision. Then Pete reflected soberly that it would probably happen to the Who as well, because he reckons that all audiences want to hear are a group's proven successes. . .

Moon proved himself busy, although quieter. He joined the rest of the group in New York for what were termed "business discussions" and then split to the West Coast to stay with John Sebastian. So impressed was he with Sebastian's passion for tie dyeing everything -- and I mean everything -- that Moon arrived back at London airport with a complete tie dye wardrobe. Tie dyed even down to his sneakers, from head to foot. Even Chalky who acts as Moon's driver (because the drummer has no license) had been caught up in the tie dye business - an odd couple indeed.

Moon also managed to get himself a gig in the Frank Zappa film that was made, or at least started, in London. Moon, with inspired casting, played. . .a nun!

Moon is a great believer in getting there. Pete Townshend received a message from Moon in Germany. Moon wanted Pete to meet him when he got in at London airport. Pete arrived, a little curious because the time of Moon's arrival was long after normal scheduled flights between Hamburg and London. A 707 jet arrived, the flight steps were run up, the door opened and out stepped Moon, the solitary passenger. He had the time mixed up, thought he was late for a gig and chartered the massive jet. He did it once before, following his 21st birthday party when the

Who were on their first American tour, with Peter Noone, aka Herman and his Hermits. Moon ended up with a broken tooth that delayed him and he hired a jet to take him to the next concert in Atlantic City, as soon as he'd paid the hotel bill which included a new carpet (the two birthday cakes slipped) and draining the swimming pool (glass in the deep end). That trip from Flint, Michigan cost him over $5000 and this was at a time when they could ill afford it, being their first tour and with the group being into breaking their equipment on stage every night.

But Moon's looning is quieter of late and a little less expensive. There are outbreaks, of course, such as dining on their last tour in a restaurant that directly overlooked the Ohio River, 60 feet below the restaurant windows, in all its pollution. The subject of superstardom came up and Moon stating flatly, "I'll show you who's a superstar," ran across the dining room, out the window and into the river, with no hesitation.

He seemed content that a point had been proved. □FRANK SIMPSON.

# SEATRAIN

**SEATRAIN – a group that gets into country rock and picks the Beatles producer to help them on their albums.**

## Getting George Martin To The Country

SeaTrain is a group that has one time bluegrass freaks, Blues Project people, jug band musicians, rockabilly players . . . How did they, then, get involved with George Martin, English, who produced for most of the Liverpool Sound, Beatlemania Sgt. Pepper music and all that ? Martin produced the SeaTrain album on Capitol.

Richard Greene, who plays violin with SeaTrain (as he did with Bill Monroe's bluegrass band and Jim Kweskin's Jug Band) explained: "We had just made that first album of our's, on A & M Records, an abortion -- we produced it ourselves. So when the second album was ready to be recorded we started playing the best produced records we'd ever heard. And 99 percent of them were Beatles. . .So, it was like a fantasy, we said, 'Why *not* George Martin ? We called him on the phone, he said, 'Send me a tape' and he liked it.

"We made the album at his studio, AIR Studios, in London. The next album is going to be made as a remote. We're renting a house and equipment up in Marblehead, Mass., where we live and George will come out and live there while we do it."

To get from the purist bluegrass environment of Bill Monroe to working for rock audiences – which is what Richard Greene did – is a big jump. Richard was a violinist when he was five but by the time he was 18 was a member of a mountain music trio and a student at the University of California at Berkeley. He took les-

sons from fiddler, Scott Stoneman of the Stoneman Family, very big in genuine country folk circles.

Recalled Richard: "Bill Monroe and the bluegrass style enchanted me. I went out and played with the Greenbriar Boys -- on bass actually -- and on the road with them all I could talk about was Bill Monroe. It was, my life's desire to play with him. One night a friend called me and told me that Monroe's fiddle player quit and there was an opening. I flew to Montreal that night and walked right into the band. Come to think of it, I did that with all my bands. I had a great deal of drive in those days. I was nervous about joining Bill Monroe extremely so, but it was also ecstatic. It was after a few weeks that I played with him regularly."

Richard Greene joined Monroe about the time the folk music revival had picked up on bluegrass. He was one of a number of young, college educated musicians that passed through the band in contrast to former times when Monroe had the more conventional Nashville - tied, Southern musicians in his band.

Said Richard: "The reason why a young musician can join the band is that he never changes, does the same songs he's been doing since 1944. But in the last ten years the mass media got hold of folk music and bluegrass has become really well known. So Bill gets young people seeking him out, not the usual kind of bluegrass musician he's been used to.

"Not only does he never change the songs, he doesn't change the money either, in fact he exploits you. But a young musician can live this way and get an education. He had me driving trucks and loading hay. Really -- you're his servant, 24 hours a day, seven days a week.

"We lived in Nashville and I liked it not at all. Once you get over meeting people who are, you know, like . . .the stars. . .it was a big drag when you get down to it, the people and all. All that Dylan mystique is wrong.

"Of course the recording studios are very good, but Bill Monroe wasn't interested in the actual recording, in producing. . .We'd go into the studio, sing the songs and in three hours we'd got an album.

"I didn't like Kweskin either" (He joined Kweskin's jug band after Monroe) "Nobody got along in that band--

**RICHARD GREENE -- somewhat outspoken fiddle player with SeaTrain, ex Bill Monroe, Jim Kweskin.**

**SEATRAIN – closely connected early on with Blues Project.**

it was very bad with all the jealousy but still we made a great album -- one of the best things I've done.

"I think this kind of scene, the Monroe thing and the Kweskin thing, is necessary. I mean you don't really like kindergarten or first grade but it's necessary. You do it at first because you have your fantasies about musicians, about being a musician, and you do anything, just to be there. But when it starts to crumble, there's only the music. That hold up.

"Bluegrass has some fanatical fans: there's this one periodical devoted to bluegrass and they refuse to send me the magazine. The magazine hates me and Peter" (Peter Rowan, a SeaTrain colleague, guitar and lead singer, who was with Monroe with Richard) "There was a time when I wanted the magazine and I'd send them the money and they wouldn't send me the magazine. They'd write pieces about us, putting us down.

"Bluegrass Bad Guys – that's what we are."

What was the reaction to the violin in a rock environment?

Commented Richard: "Not at all what I expected. SeaTrain's been together for three years now and for the first two there was no reaction at all because the material that we played, the role I played in the band, was not oriented towards me. I didn't know any better. We used to go onstage with music stands and sit in chairs.

"Why? We were playing music over our heads at first. It wasn't a put on. We needed to read music and if you're reading music you might as well sit down. Now we've changed -- we're out and out rock."

Richard started out with an acoustic violin. "It's an imitation one -- most violins are imitations of older models, the Stradivarius and so on. It's no particular model that I play. I carry four or five around with me because I'm paranoid about breaking one. I usually have a spare right there when I'm on stage in case I break a string.

"I suppose I must have had reservations about playing electric violin because with Kweskin there was only one song a night where I played electric, 'I'm A Woman' with Marie singing. It always went well though. I suppose at first playing electric must destroy some of the delicacy but I've since perfected the technical aspect of it."

SeaTrain have a lot of connection with Blues Project, apart from the fact that SeaTrain catalyst Andy Kulberg was an early member of that group on bass. He was in the Project along with Artie Traum, guitar, Danny Kalb, guitar, and later Al Kooper and Steve Katz, who went off to form Blood Sweat and Tears. Current Blues Project mamer, Don Kretmar, bass and sax, is an ex SeaTrain member.

But according to Danny Kalb, who now leads the Blues Project, one Blues Project album was actually recorded by SeaTrain. It was when the Project album were going through troubles, and had one more album to complete a contract, So SeaTrain filled in the date for them.

After hearing Richard Greene's somewhat acid comments on Bill Monroe, it seems only fair to let Mr. Monroe speak his piece about Richard. He told Jim Roobey, who wrote the "Bossmen" book about Monroe and Muddy Waters: "Richard made into a good fiddler. I guess he loves the fiddle as well as anybody in the world. But you know, Richard got that jazz on his mind, that he was going to be a great bandleader of nothing but jazz. □FRANK SIMPSON

# DETROIT AND MITCH RYDER
## Organically Aware

The S. S. Bay Belle slowly sails up a smooth Hudson River, but inside on the second deck Mitch Ryder and his new group Detroit is rocking the boat with a brand of music so exhilarating, that the normally stick-in-their-seats New York rock audience clears away the chairs to dance.

On this moonlight rock music cruise, people can't help but move because Mitch Ryder means music that makes everyone want to shake a tail feather. Detroit is a hard driving rock band, but it's Mitch Ryder who ignites the crowd. Sure, he can shout, he can holler, he can scream, but most of all, he can sing with every ounce of his being pouring into that voice which lives lyrics, breathes lyrics--does more than merely sing lyrics. His face, now framed by long brown hair, scrunches up to reflect all the emotion of living and loving and his body pulses with the beat.

Mitch Ryder could be the most exciting performer in rock today. He always was one of the best, but now after a two year rest in a career that started strong with "Jenny Take A Ride" five years ago, Mitch Ryder has attained maturity as a singer and musician. The rhythm 'n' blues influence that was always with him still is, but now the music is his.

"I think I'm more aware of the music I was doing organically before," he says. "I'm still aware of it now, only to a better degree. I understand it, I work in it better, it's become more a part of me. It's grown deeper into me. I mean I can feel it's a definite thing. When I first started, the truth is that when I played my first rock 'n' roll number in a teenage band, I thought it was just a gimmick to get girls. But I realize it's something a little more important than that."

For the past two years Mitch Ryder dropped out of sight except in his home territory, Detroit, where he worked to put a new band together. Although he's been playing in that area and the midwest, he didn't emerge nationally again until May when he played for free at the rock concert that was part of the Washington peace demonstrations. Shortly after that his new single "Long Neck Goose" b/w "It Ain't Easy" was released.

Mitch wrote the fast-paced "Long Neck Goose" and says that he's writing more these days.

As he sees it: "It's more important to me now. I'm not saying that all the songs in the album will be ours but it's just important to me creatively to start writing my own songs."

Mitch assembled Detroit he says, "mostly through reputation. We went through a lot of changes, a lot of cats from

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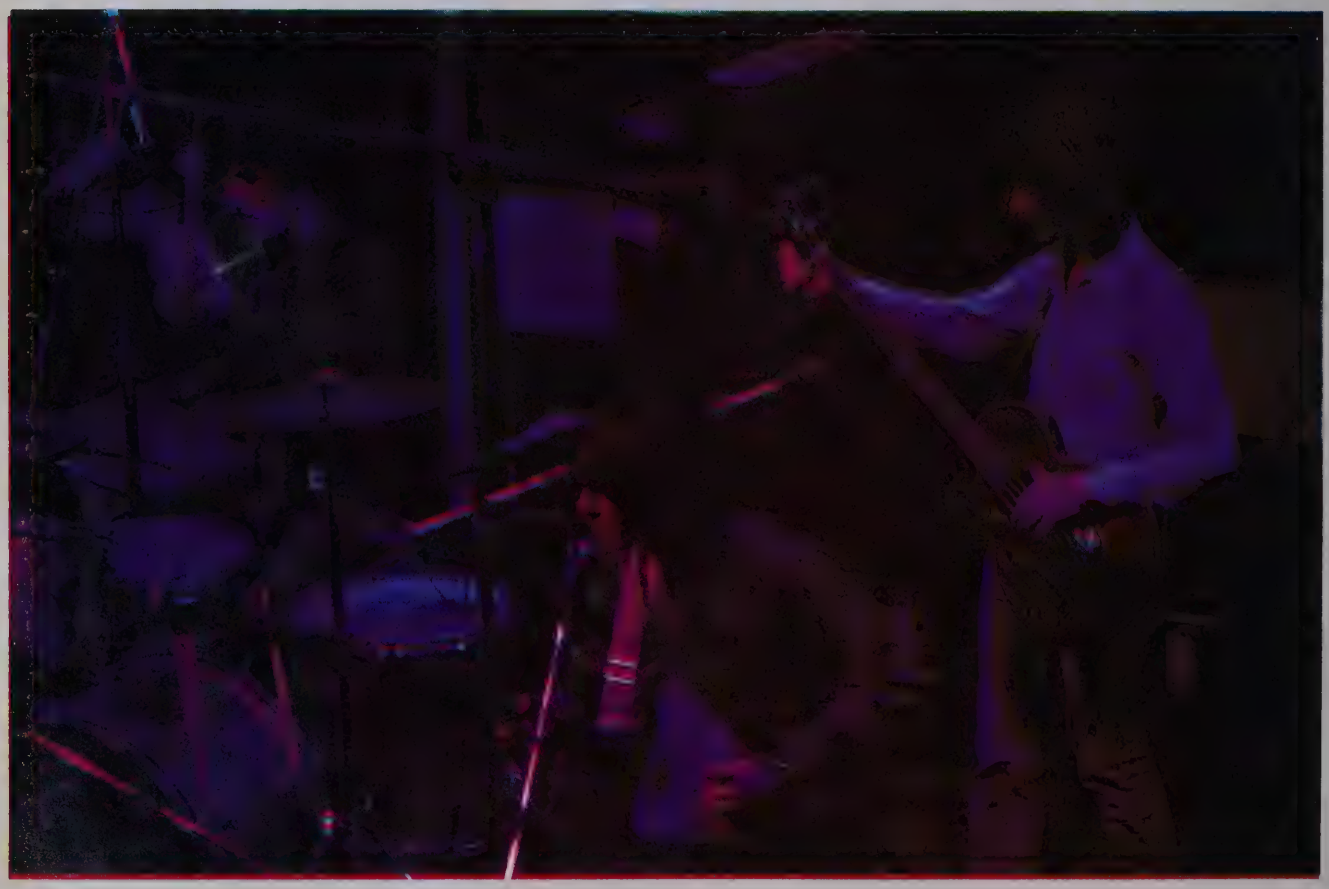
**DETROIT – Mitch Ryder reformed and rethought. (Photo: Barry Kramer)**

# FAST FLASHES

# Stevie Winwood

**The trouble you can get into. . . .**
**United Artists produced a handsome looking two album set simply titled "Winwood." Stevie Winwood was, naturally the subject and the album contained some tracks from every point in his career – there was material from Spencer Davis days, from Traffic days, Blind Faith was included (courtesy of Atlantic Records who had the BF cuts) and there was even track that Stevie did for Elektra Records, "What's Shakin' " which had Stevie supporting Eric Clapton.**



**STEVIE WINWOOD, recording with Rich Grech (now with the Rolling Stones) and Jim Capaldi. Right now Stevie is objecting to a double album put out featuring tracks from every group he has played with. He's also preparing a brand new Traffic album for September release.**

No sooner had the double album been delivered to the dealers (it also included a long piece on Winwood's career by Bobby Abramsas liner notes) than the shellac hit the fan.

Winwood and his manager, Chris Blackwell called attorneys in Los Angeles, the American consul in London, and major radio stations right across America.

Seems the album, they claimed, was put out without Stevie's consent and that the company released the Spencer Davis tracks in mono without consent. They thought it was harmful to Stevie's (somewhat dormant) career because there was nothing fresh included and the mono recordings had been rechannelled.

Stevie himself sent cables to 20 major radio stations in America asking

them not to play the album.

Apparently United Artists have one more album to be released by Traffic under the existing contract. They thought they had it with a live album, recorded on Traffic's last tour on America in November last but when the group heard it they turned it down – and, it is believed, destroyed the tapes so that it is gone forever.

Chris Blackwell at the moment is completing a new Traffic album that is set for release in September.

No trouble, we hope, about this one.....

Incidentally Dave Mason, the ex-Traffic man who went solo and then with Mama Cass Elliott, was back in Britain and did some dates with Traffic. But Stevie pointed out: "It was all very unofficial and it doesn't mean that Dave is rejoining the group. I just asked him if he'd like to have a blow with us. That's all.

# B.B. King

**LECTURING ON the blues – B. B. King addressing the overflow audience of students at Yale University. His subject – the blues and B.B.**

B. B. King moved into another area when he became "Professor" for an evening and lectured a huge turnout of Yale University students.

The subject was, of course, the blues and B. B. King came prepared with selections from his own huge collection of vintage material to illustrate his lecture.

Professor King traced the history of some of the early blues artists who have influenced him and the students, an overflow audience, heard Lonnie Johnson, Elmore James, T. Bone Walker, Django Rheinhardt, Blind Lemon Jefferson – all prepared on tape beforehand by B. B. He also played samples of the work of his early jazz influences, musicians from the big band era such as Charlie Christian (who first brought an authoritive electric guitar to jazz while with the Benny Goodman orchestra) Goodman himself and Louis Jordan, alto sax player and singer of the 1940's who was a big name in that era's rhythm and blues style.

B. B. King naturally got out his guitar, Lucille and gave first hand evidence for the students of the recent techniques in his kind of blues.

He allowed time also for a question and answer period for the students.

The lecture was organized by Carmen Moore, writer, and composer and critic, who is an assistant professor at the graduate school of music, Stiles College, Yale University.

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**MEANWHILE BACK at the replay – Paul with the engineers and the musicians.**

scene. Maybe in England it's looser kind of studio scene. In N. Y. you take dates, you do them and you don't cancel out on other people and you don't keep weeks open not knowing. It's a business as well as an art. So finally I just did those two days and the next week I still couldn't get a straight answer, and it seemed I was dealing with Linda not with Paul. She just really speaks for him and handles the business and wouldn't let me talk direct to him to sort out what he wanted.

"Then she called me one day, having told me the night before we'd be working and just cancelled out the day after I had turned down work. She said they were going to do over-dubs, So I guess they got bugged at me trying to find out how I stood.

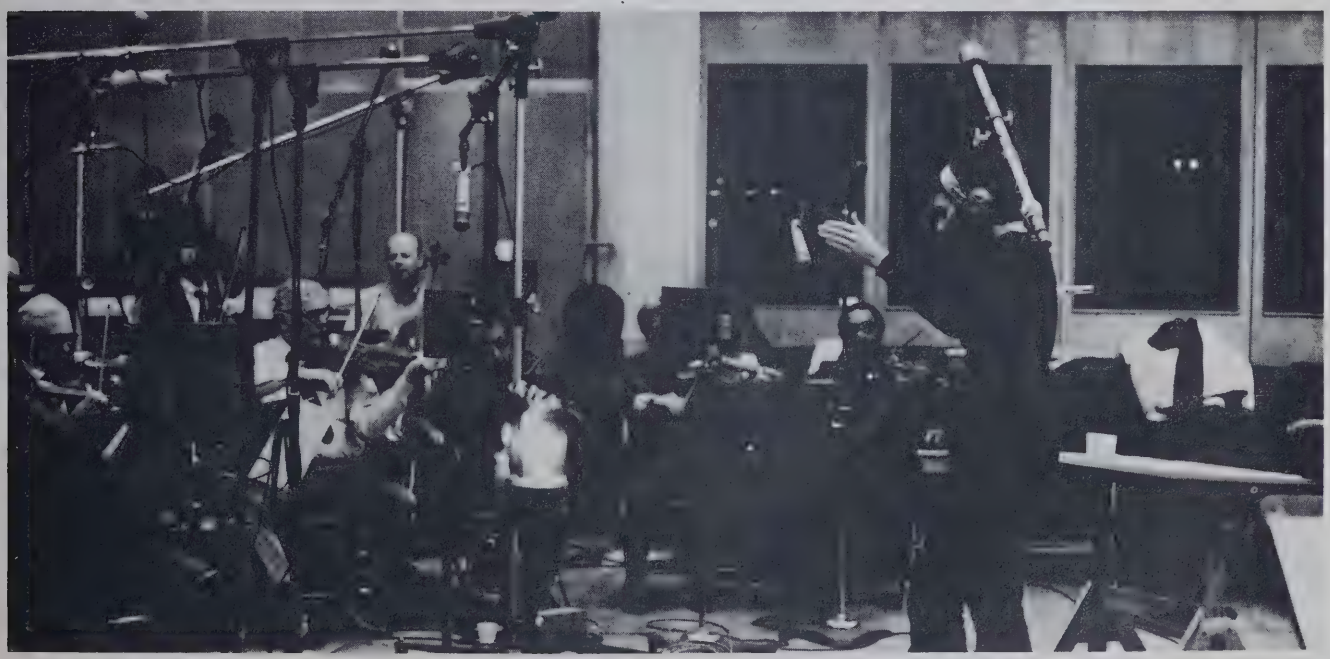
"The studio was fine, Paul knew what he wanted. I think the whole album was done in the same form as the McCartney album, only we played the parts for him. It was done in the way there was no freedom. We were told exactly what to play, he knew what he wanted and he just used us to do it. He just sang us the parts he wanted and the tune developed as we went along. We added things, we made suggestions, but I would say that two out of 10 times he took one of our suggestions or at least if he did, he modified it and made it into a Paul McCartney sounding thing. It always came out Paul McCartney regardless of the suggestion. "Linda didn't have much to do in the studio, she just took care of the kids. You know the kids were there all the time. Every day. They brought the whole family every day to the studio, and they just stayed no matter how long Paul stayed. If he was there to 4:00 in the morning, everybody stayed.

I thought to a certain degree it was distracting. It was a nice, loose atmosphere but distracting. Linda, I really don't know what she did in the studio aside from sit there and make her comments on what she thought was good and what she thought was bad.

"My personal opinion is that everybody, especially in the music business, when they finally find an old lady that they really dig, they try to get her into everything, which I don't believe in. It just didn't make sense to me. She sang allright - I heard some of the things she sang on the album. She can sing fine - like any girl that worked in a high - school glee club. She can hold a note and sing background. So Paul gives her the note and says "Here, Linda, you sing this and I'm going to sing this" and she does it.

"But it's all McCartney - Paul McCartney, I mean. "I played acoustic There's one track which is a cute thing, a blues tune, which I think has a pretty

**ALIVE AND well and in Glasgow, Scotland, taking a break from the "Ram" sessions on the farm back home.**



**PAUL CONDUCTS his string section, members of the New York Philharmonic brought in for the occasion.**

unique sound on and I had fun doing - "3 Legs."

"Paul likes to double - track a lot of things. We both played acoustic on some tracks, and then tripled. Denny Seiwell was on drums, myself and Paul on guitars. Sometimes Paul played piano, but he never played bass while we were there. He overdubbed the bass. It was a little weird, because bass, drums and guitar would have been more comfortable, but that's the way he works.

"It seemed weird for him to come to town and audition the heaviest musicians in the business. Cats who had been in music for 15 years and played with just everyone and who, as musicians, the Beatles just couldn't stand next to as instrumentalists. You don't have to audition these cats, they

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# COMMUNICATION

Code of Honor

It would seem that all living creatures have some code they follow in order to live together. Whether they seek to devour each other in some groups or peacefully graze together, there seems to be a kind of understanding of certain ways of doing and being, behind the visible behavior patterns.

We can see or sense this in the special magazines and the wonderful films of animals, birds, and fishes that are now available. We see them striving for food, shelter, reproduction, or play. But beyond these basics there seems to be a kind of allowance or behavior that seems a bit extra. We sense an understanding among the individual groups and sometimes between groups that allows for living together. No matter how old certain habits are, life and changing conditions must allow for the extra, the evolutionary changes and the overlapping of group needs.

The creatures seem fixed in their habits and these habits are not only connected with food, clothing and shelter: they seem to suggest a general code of behavior. The dog snarls and barks in his own yard and be quiet or even cower outside of it. The birds who claim an area for nesting might permit the young from another area to drink the only water available in their area but the parents cannot enter the area.

How about humans? Nations, states, counties, cities and country areas have their laws and codes of behavior. The written laws cover actions pertaining to all. And there are unwritten laws that become codes of behavior that are different depending upon the area and kind of life. There are country sections that have very individual ways of living as well as sections of cities and streets that gradually adopt particular codes. A family may have its way of doing and living and then finally the individual himself adopts his own ways of living within the framework of his environment.

The laws in the books that make police and judges necessary are literally a matter of life and death for the community and the whole social structure. We may differ with a law or its misuse but the law's dire necessity remains. Like law or not, it doesn't take much imagination or more than a little knowledge of history or ethnology to see conditions without law. Then we might agree that any law, even the worst would be better than none.

Even the underworld has its code of behavior. Naturally they are all on the alert for anyone breaking this code. And they are relentless when it comes to their "lawbreakers." The informer is a "rat" and is considered unsportsmanlike. So much so that he is put out of the game. Permanently. So strong is this underworld code that it has leaked into society itself. Many people feel it unfair or beneath them to "squeal" to the authorities. "I don't want to get involved," is another way out. Then fear. Yet the same people would not hesitate to report a recognized case of Bubonic Plague, knowing the obvious danger.

Each area or community has its codes of behavior that somehow cannot be put into written law although they may overlap. Brutal or friendly, Wise or ignorant, they do exist. They are unwritten--they are the UNDERSTOOD permissions and taboos. It doesn't take long for anyone to find them out.

Long ago wars were fought with a kind of mutual understanding such as meeting in a certain field, exchanging honors, even granting the opponent first battle strike. The Knightly code of Chivalric Honor was the basis for the laws governing gentlemanly behavior. In the Renaissance, a man named Casiglione wrote a book on gentlemanly behavior that was read everywhere in Europe. Well history is full of deeds of ungentlemanly acts but we would have no history at all if some restraints or codes of behavior did not exist. A Marquis of Queensbury wrote up a code of rules pertaining to sports. We found that sports were really much more interesting when rules kept the games within a really tight areal of struggle. It demanded the very best and more from the players. The Roman Arena contests started as refereed duels between professionals with strict rules. But the crowds thrilled and demanded the spectacular. Then one rule after another was broken and they thrilled with the victory at any cost. Then simple slaughter became the rule. Helpless people torn apart by animals, night "games" lit up by screaming, writhing human torches, huge crocodiles upsetting boatloads of helpless people in the flooded arena, and on and on with every brutal trick or spectacular death that a codeless or dehumanized people could devise. Behind the victory won by breaking all the rules is the beginning of corruption. And you know the last chapter of Rome.

No one is even suggesting that all rules and codes are good and must be obeyed. Rules are not made to be broken but changed if necessary.

We humans have always tried, clumsily, beautifully, or miserably, to fit our necessary actions to conditions so that somehow we can live together. We all live, sink, swim, or are swept into historical dust depending upon how we all see or react to the unwritten codes or ethics of our worlds. Our INDIVIDUAL worlds. Yes it starts with EACH OF US.

How about our rules and codes of everyday life? Being honest, upright and hard-working seems so fruitless at times. The struggle for living sometimes puts us into a position of choosing to break a rule here and there. And then we might feel that striking out with any action good or bad, inside or outside the unwritten or written laws might give us an advantage. It really is so easy to hit below the belt. Every time we do this, however, we open the way to getting the same treatment. It isn't pleasant being hit below the belt, literally or figuratively.

Just think of the idea of ethical behavior. If everyone really paid his honest amount in taxes, the actual amounts for everyone would be reduced considerably. If we didn't have to lock everything up, what a saving in time, money, police, insurance, and worry! And if we really respected each other's persons, we'd be able to walk the city streets at night again without worry. And on--and on! But no! Bit by bit, rule by rule, we find the corners to cut, the dirty advantages that pay, and then nobody's looking, and everybody's doing it, and everyone, including the code breaker pays and pays and pays in the end.

Of course we all blame the politicians or the police, but individually what do we all contribute? The written laws in the courts cannot cover every single, possible mode of behavior, and the breaking of larger social laws starts with our breaking the family or individual codes of ethics. The police and courts are involved in the results of individuals' actions. The beginning of the trouble is US.

Do you always blame others for your shortcomings? Do you always look for the easy way? Do you always feel you're being gypped out of your share of life? Do you really work at and for what you really want? There are lots of questions like these you can ask and answer honestly. Avoiding these questions and answers is the basic form of hypocrisy.

It isn't easy to play the game straight. There are more opportunities for dishonesty, skipping responsibility, unlearning or learning from the wrong sources today than ever before. And there are just as many and more opportunities for the very opposite.

We KNOW what is really right in our worlds. We know perfectly well that being healthy and living clean is not ONLY avoiding bad actions but DOING what we know must be done for a constructive life. We know the grass is not

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## WORKING WITH PAUL

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can play anything under the sun. We asked him once, and he said he was only in town for two days to check out the musicians and it turned out that he couldn't go out and buy all the different albums to find out which cats were into what music and so he just called an audition to try to hear everyone. I can understand his point, because people sound good on records and then their attitudes are bad or something, so you have to meet them and get involved personally. Paul doesn't like to have to answer to anyone, and I think he personally liked us. He doesn't like having to say, "Well I don't like this playing because of this," he's just going to tell you he doesn't like it and change it. He really doesn't want to have to argue with you because he knows what he wants."

"The Beatles as writers are definitely innovators, but as players. . . . . there's just a minimum ammount of playing on their albums. Their music at that time was bad - it was juvenile. I was listening to James Brown, Muddy Waters, people like that.

"Working with Paul was fun, in as much as it was good to see how he works and where he's coming from. But as a musician it wasn't fun because it wasn't challenging or anything like that. But it was very good. McCartney is definitely a song - writer, not a musician, but he writes beautiful songs. In the studio he's incredibly prompt and business like. No smoking pot, no drinks or carrying on, nothing. Just straight ahead. He came in at 9:00 a.m. in the morning. We were all there and we'd listen to what we'd done the day before so that it would get us psyched ready to do the day's work, then we went into the studio and it was 8 hrs. of just playing. He's not a very loose cat, not eccentric in any way at all. Very much of a family man. He just wants to make good music. □VICKI WICKHAM

Henry Diltz

**MR. AND MRS. McCartney – she gets equal credit on the album.**

# READERS' REVIEWS

**ELECTRIC FLAG**
The Best Of. . . . (Columbia Records)

Rack up a check mark against Columbia for this one, fans. What we should have seen released as "The Best of the Electric Flag" was a special low-priced, two-album set -- consisting of the two LPs the group cut before splintering. What we get is one disc which regrettably omits far too much material.

The Flag was one of the very best big-band (with horns) rock ensembles, with an awesome lineup of individual stars: Mike Bloomfield, Buddy Miles, Harvey Brooks, Barry Goldberg, and the host of others who were just passing through. Some of the great cuts from "A Long Time Coming" are present on this effort: "Another Country," "Killing Floor," "Groovin' Is Easy." Plus a lot of funky soul from the second album (on which the group had evolved into an early version of the Buddy Miles Express). But to leave out that outasite trucking song "Wine"? Or Buddy Miles' fantastic blues "Texas"? Inexcusable!

If you missed the original two albums the first time around, "The Best of the Electric Flag" is a fair overview of what the Flag accomplished. But in the main the album is like Murray Krugman's liner notes --misleading and incomplete.

J. E. Williams
1416 Sunnymede Avenue
South Bend, Indiana

**STEPHEN STILLS**
(Atlantic Records)

Fact: This album and John Lennon's album are the best solo albums to come along in ages. Opinion: This album should be nominated as album of the year, the year after and the one after that.

Stills has put out a masterwork, positively not one weak cut on this one. He is in full control of both his voice and the many instruments he uses. Joined by some of the heaviest people (Clapton, Rita Coolidge, David Crosby, Booker T., John Sebastian and the late and great Hendrix, to whom the album is dedicated), the album takes off and never lands until hours after you last heard it.

It's strange that the cuts starring Hendrix and Clapton are back to back. On "Go Back Home" Stills in his deep gospel voice wails about goin' home and it breaks into a fantastically intertwined Stills/Clapton guitar combo.

Mike Jurkovic
Garrison, N.Y.

**CROSBY, STILLS, NASH & YOUNG**
Four Way Street (Atlantic)

"This is a song you have not heard."

This live album gives a different perspective on the band. Their studio album was Crosby, Stills & Nash. Stephen Stills laid down bass, lead and organ. The band decided they didn't like sounding like machines on their records. So "Deja Vu" happened. "Deja Vu" was a well balanced album that despite David's "almost cut my hair," Stephen's "Carry on," Graham's philosophical "Teach Your Children" and Neil Young's "Helpless" was still a little plastic. Sure they got off making poetic statements and rockers—but something wasn't quite right.

In actuality the band moving towards a live album. They wanted to show themselves as human beings playing music. They wanted to prove to themselves that people would buy their music on plastic discs made without the aid of machines. Without second chances. Plain honest music. A true measure of their ability as musicians.

Well, they did it. Focusing on songs that had not been previously recorded by the collective band, with exceptions, they give a clear reflection of their musical heads. The main points of interest lie in the jam songs on which Stephen and Neil really cook. In their own words they "boogie."

Neil's version of the oldie but goldie "On The Way Home" is the best thing he has put out. Visions of waterfalls, country meadows and that special girl were evoked and danced through my head. More cosmic than Alan Watts. Graham Nash's strength dwells in his ability to harmonize and write poetry. "Chicago" is technically a lyrical masterpiece. Especially the last part in which Graham pleads:

". . . .Won't you please come to Chicago
No one else can take your place
We can change the world -
Re-arrange the world. . . ."

David Crosby, by the way, gets his licks in too. In "Triad" he sings it with such personal involvement that it resembles Lennon's primal scream LP. As good as the Airplane's cover in it's own way.

Neil Young does quite an evocative version of "Cowgirl in the Sand" which more than makes up for the other lackluster Neil Young tunes on the album. Stephen Still's songs such as "49 Bye-Byes" (especially) and "Love The One You're With" come on like trains, steaming and gaining speed until they shake and run over you. Something like the mail train on the old Engineer Bill kiddie show. He reminds us all that he was in Buffalo Springfield. His political consciousness as expressed in "America's Children" is truly cannabis based. The rhythm section for the electric cuts-namely Johnny Barbata, drums and Calvin Samuels, bass—does a good job keeping time, playing quiet and steady as Stephen and Neil work out.

This album is a naked representation of the music of Crosby, Stills, Nash & Young. Without the aids of overdubbing they show their musical gifts and shortcomings. Nobody's perfect. One of the disappointing things about this album is that it means CSN&Y won't be releasing another album for a long time. "Four Way Street" is a "long time coming and it is going to be a long time gone."

Stephen Wimer
115 Serenata
San Clemente, Calif. 92672

**VELVET UNDERGROUND**
"Loaded" (Cotillion)

For all the rock fans who have grown tired of or have never liked the Grand Funk school of music, this album is a blessed relief. The Velvet Underground "Loaded" isn't a "heavy" album and thank God that it isn't. This is, simply, the newest result of the work of one of America's leading underground groups.

The Velvet Underground has come a long way from their fantastic first album, "The Velvet Underground and Nice." That album and the two that followed could never be called anything but "Satanic" (and at least a million times better and more musical than Black Sabbath's attempts at evil). This album deviates from the negative themes, such as "Heroin" and "Sister Ray", which haunted the group's past, toward a more positive style of music. Salvation has been a recurring theme of the Velvet Underground in the past and the theme is carried over onto this album.

Possibly the best track on this album is a bitter-sweet song titled "New Age." "Sweet Jane" is very Dylanesque in lyrical style and in it's symbolism. "Oh! Sweet Nothin' " would make a good single. "Who Loves The Sun" is a wonderful song, but, then again, so are all the songs on this album.

The Velvet Underground isn't a "funky", "HEAVY" rock band, but they don't intend to be. Those who enjoy intelligent lyrics and musical subtleties will enjoy this album.

John Askins
221 East Cleveland
Mangum, Ok. 73554

**CAT STEVENS**
"Tea And The Tillerman"

It's evident that solo artists are the vogue today. Time and Newsweek have devoted coverage to the future of rock, and it seems their verdict is "soft rock" and that the solo artist will take over the lead in the 70's.

I'm quite skeptical about this, because rock will evidently take and progress into various forms which will include all departments of musical endeavors.

But in the field of soft rock, Cat Stevens should be one of the guiding lights. This album is quite flawless in the sense of individual tracks and as a complete overall product. Stevens' voice seems to be naturally made to complement and work with his lyrics. A really beautiful album, period.

Bob Forward
907 Delia Avenue
Akron, Ohio 44320

**ALICE COOPER**
"Love It To Death" (Warner Bros.)

It's really hard to describe this LP, especially considering how loosely readers have been handing out good record reviews. This, however, undoubtedly a GOOD album, maybe even great, but perhaps a better description would be quite enjoyable. Everything is fresh, but it goes deeper than just the music itself; there's a certain spirit about the album -- it renews one's faith in the future of rock music.

The material on this LP is so good, that most of the songs are of the quality that would normally be singled out on any other LP as the high point of that LP. Specifically, these songs are: "Caught in a Dream" (3:04), "Eighteen" (3:00), and "Black Juju" (9:09). "Long Way To Go" (3:01) and "Is It My Body" (2:39) nearly reach this quality, but on each there are a couple of lines where the music and the vocals are forced together. Although that is a very minor point, it does detract from the general feel of the song, and hence turns them into "only average" tunes. Of the two, "Long Way To Go" is superior.

The LP ends up with a trilogy of "Second Coming" (3:02), "Ballad Of Dwight Fry" (6:32), and "Sun Arise" (3:53). Over and above all else on this record, it is **fantastic** -- I can't think of the words to convey the pure beauty of the trilogy. . .It's downright inspiring. And it contains the only lyrics on the LP that are really worth listening to. Outstanding.

Ah - but no LP can be perfect. "Hallowed By My Name" (2:25) is a bomb. It's only grace is the instrumental. Enough said.

One odd thing one notices when he looks at the credits is that most of the songs are written by one or two members of the group, while "Eighteen" and "Body" (the ones on the single) are written by the entire group. One can draw his own conclusions.

On this album Alice Cooper goes expressionist on three of the cuts. On "Caught In A Dream," it comes over well on "Long Way To Go", okay and on "Body", it comes across as rather pretentious.

They are not loud - in fact "Eighteen" is the loudest cut on the record.

John Kolak
Calif.

**POT LIQUOR**
First Taste (Janus Records)

The first taste of Pot Liquor, a new Louisiana country-rock group, proves a mighty palatable performance. The foursome has cut a fine Janus disk of down-South flavor tunes, with the added dimension of very good vocal harmonizing. It was recorded in Baton Rouge.

Side one of Pot Liquor's new album is heavy on the country, while the other side is almost strictly rock. Most of the cuts track right on through, without any space between numbers, but this really adds an interesting flow to the quartet's musical concept.

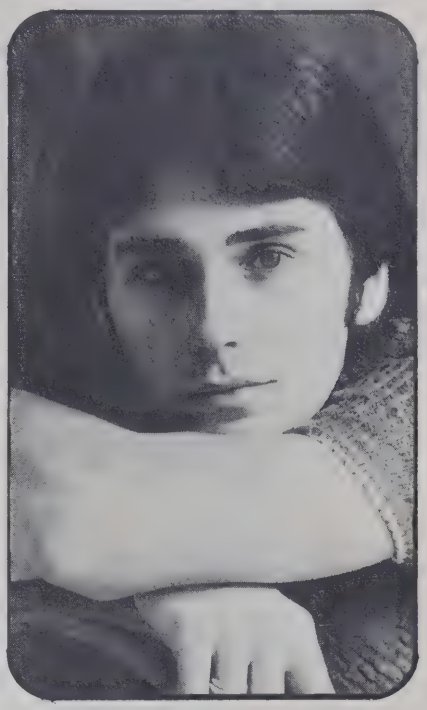
The first side theme is the river; the very means of existence for the delta folk. "Down the River Boogie" demonstrates Pot Liquor's excellent voice talent, providing a kind of rock Beach Boys sound. The Kern-Hammerstein "Show Boat" song, "Ol' Man River," is given a Blood-Sweat-&-Tears treatment, with a heavy opening of harmony balance.

Next, "Riverboat" features the harmonica, banjo and fuzz guitar in various instrumental combinations; with words telling exactly what it's like living and traveling the Louisiana waters. "Toballby" then presents some pretty good piano-organ and percussion breaks, ending with a lot of steady rhythm on the sticks. It's an interesting Cajun beat, but the number just sort of drops off at the finish.

Side two is typical today rock. It starts off with "The Raven," the mysterious verse of the Poe tale set to music. Not original, really, but effective. "You're No Good" isn't bad as rock sounds go, but somehow board balance between voice chorus and band is not as distinct as it could have been here.

Pot Liquor consists of George Ratzlaff, key boards and rhythm guitar; Jerry Amoroso, drums; Guy Schaeffer, bass guitar; and Les Wallace plays guitar too. If you like your musical booze country-rock, try the "First Taste" of Pot Liquor. They're not hard to swallow.

Elma Pasta
1416 N. Keystone Street
Burbank, Calif.



**EMITT RHODES – a reader draws comparisons between Emitt and Paul McCartney.**

**EMITT RHODES**
(Dunhill)

The album "Emitt Rhodes" can be compared with its predecessor, "McCartney" in several aspects. When "Emitt Rhodes" entered the music scene, it went unnoticed, unpublicized and virtually unknown. But as did the McCartney album, it has slowly soared the record charts.

Another outstanding feature of this album is the fact that it consists of a one-man band. This means all instruments, vocals and songs are played and written by Emitt Rhodes. Again, we see the comparison of this album to that of Paul McCartney's.

In most cases the piano is the dominating instrument in the album; this can be seen especially in the songs: "Down With My Face On The Floor," "She's Such A Beauty," and "Fresh As A Daisy."

Slowly but surely this album will gain the recognition it deserves, for a brillant artist such as Emitt Rhodes cannot leave the music scene unnoticed.

Barbara Chalawick
Luzerne, Pennsylvania

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# WORDS TO YOUR FAVORITE HITS

## •IF NOT FOR YOU

*(As recorded by Olivia Newton)*
*BOB DYLAN*

If not for you babe, I couldn't find the door
Couldn't even see the floor
I'd be sad and blue if not for you.

If not for you babe I'd lay awake all night
Wait for the mornin' light to shine in through
But it would not be new
If not for you.

If not for you my sky would fall
Rain would gather too
Without your love I'd be no where at all
I'd be lost if not for you
And you know it's true if not for you
My sky would fall
Rain would gather too
Without your love I'd be nowhere at all
Oh what would I do if not for you.

If not for you winter would have no spring
Couldn't hear the robbin sing
I just wouldn't have a clue
Anyway it wouldn't ring true
If not for you.

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## •BEGINNINGS

*(As recorded by Chicago)*
*ROBERT LAMM*

When I'm with you
It doesn't matter where we are
Or what we're doing
I'm with you that's all that matters
Time passes much too quickly when we're together laughing
I wish I could sing it to you
I wish I could sing it to you
oh, oh
Mostly I'm silent, mmm silent.

When I kiss you
I feel a thousand different feelings
The color of chills all over my body
And when I feel them
I quickly try to decide which one
I should try to put into words
Try to put into words
Oh, oh.

Mostly I'm silent, mmm silent
Only the beginnings, of what I want to feel forever
Only the beginnings, only the beginnings.

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## •CRAZY ABOUT THE LA LA LA

*(As recorded by Smokey Robinson)*

*WILLIAM ROBINSON*

Oh baby I'm crazy about the la la la yeah
Oh baby I'm crazy about the la la la
Crazy 'bout that la la la
Can't do without that la la la la la la
well it might mean fish and chips
Or it may mean toast and jam
Oh yeah oh but you know what it means
And about it what a fool I am, I am, I am oh baby.

I'm crazy about the la la la yeah
Ooh mama I'm crazy about the la la la
Crazy 'bout that la la la
Can't do without that la la la la oh
Well now, now it might mean the way you kiss
Or somethin' odd like the hallway light
Oh but you know what it means and you know it makes me feel alright
Oh mama.

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## •WATCHING THE RIVER FLOW

*(As recorded by Bob Dylan)*
*BOB DYLAN*

What's the matter with me
I don't have much to say
Daylight sneakin' through the window lamps
And I'm still in this all-night cafe
Walking to and fro
Beneath the moon
Out to where the trucks are rollin' slow
To sit down on this bank of sand
And watch the river flow.

Wish I was back in the city
Instead of this old bank of sand
With the sun beating down over the chimney tops
And with the one I love so close at hand
If I had wings and I could fly
I know where I would go
But right now I'll just sit here so contentedly
And watch the river flow.

People disagreeing on all just about everything yeah
Makes you stop and wonder why
Why only yesterday I saw somebody on the street
Who just couldn't help but cry
Oh this ol' river keeps on rollin' though
No matter what gets in the way and which way the wind does blow
And as long as it does
I'll just sit here and watch the river flow.

People disagreeing everywhere you look
Makes you wanna stop and read a book
Why only yesterday I saw somebody on the street
That was really shook
But this ole river keeps on rollin' though
No matter what gets in the way
And which way the wind does blow
And as long as it does
I'll just sit here and watch the river flow
Watch the river flow
Watching the river flow, watching the river flow
But I'll sit down on this bank of sand and watch the river flow.

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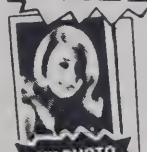

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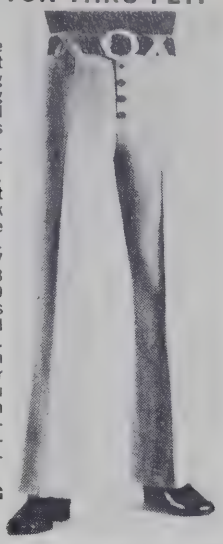

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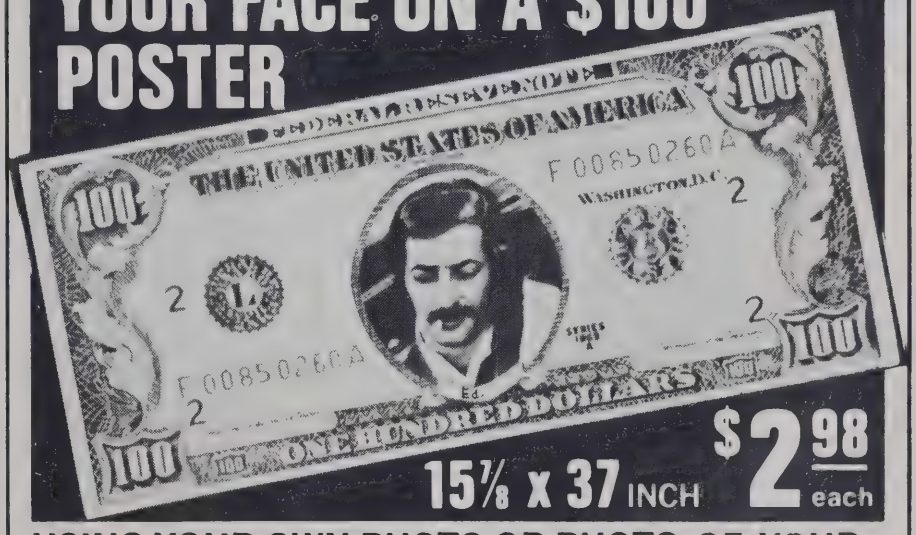


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# PARADE OF SONG HITS

## •SHE DIDN'T DO MAGIC

*(As recorded by Lobo)*
*KENT LAVOIE*

Thumbin' 'cross Georgia I ran into Gloria
She seemed like a mystic to me
With a wave of the hand she could make you feel grand
That was a mystery
Now I'll admit she knew a lot of tricks
But so do lots of other chicks.

She didn't do it like you can do magic
She didn't do it to me
She didn't do it like you can do it
She didn't do magic to me.

A-hikin' through Virginia I met Malinda
She looked enchantin' to see
She said give me your arms and I'll show you my charms
That was the sorcery
I said I will she had a lot of skill
But compared to you she was way down hill.

Arriving in Cleveland I'm comin' to see you
Get your crystal ball out of the drawer
Cause I can tell if you been usin' your spell
And baby I know what for
The magic you loaned me was to bring me home
And baby my love for you has grown
So you better do it like you can do magic
You better do it to me
Cause she didn't do it like you can do it
She didn't do magic to me
Oh she didn't do it like you can do it
She didn't do magic to me.
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## •I DON'T WANT TO DO WRONG

*(As recorded by Gladys Knight and the Pips)*

*JOHN BRISTOL*
*WILLIAM GUEST*
*CATHERINE SCHAFFNER*
*GLADYS KNIGHT*
*MERALD KNIGHT*

Um I don't wanna do wrong
But you've been gone baby so long
And I hope I hope you'll understand
That it's really, it's really oh yes it is it's out of my hands but (I don't wanna do wrong)
I don't wanna do wrong
(But it's been so long) it's been so long (I just can't help myself) no
(No no no) um.

Since you been away
I been prayin' everyday
For God to make me strong till ya' get back home
No no no no I don't wanna do it
But my heart keeps tellin' me to
I know I tried with all of my might
Ah ha I think I've lost this fight
(I don't wanna do wrong) I don't wanna do wrong
(But it's been so long) it's been so long
(I just can't help myself)
I just can't (no no no)
Oh yeah no I don't wanna
No I didn't wanna do it ooh ooh oh.

But then again my dear
Time passed and I didn't hear a comforting word from you to make me see
That you were still in love with me
So if by chance you've found ya' another girl
Love her and I wish ya' all the happiness in the world
'Cause I've found a new love and I can't break loose
I hope I can find happiness too
(I don't wanna do wrong)
I I don't wanna do wrong

(But it's been so long) it's been so long
(I just can't help myself) no no (no no no)
I don't wanna do wrong oh
(But it's been so long) baby baby baby
(I just can't help myself) I just can't (no no no)
I just can't (I don't wanna do wrong)
Don't wanna do wrong no
(But it's been so long)
Baby baby baby (I just can't help myself)
I just can't (no no no).
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## •I'M LEAVIN'

*(As recorded by Elvis Presley)*
*MICHAEL JARRETT*
*SONNY CHARLES*

La la la la
How will I know if I arrive in time to know me
If you had taken the time to show me
Then I wouldn't be lonely.

Where will I go who will I have to lay beside me
To ease this emptiness inside me
Oh I'm so lonely.

We tried so hard each time
But each time we just can't make it
I'm feelin' past vibrations and I just can't take it
We're livin' from day to day chasin' a dream
So I'm leavin'
La la la la.
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## •MAYBE TOMORROW

*(As recorded by Jackson 5)*
*THE CORPORATION*

I don't know how many stars there are up in the heavenly sky
I only know my heaven is here on earth
Each time you look into my eyes that way baby
Thank you, thank you baby
Stand beside her and guide her.

My beautiful bird you have flown away
I held you too tight I can see
You're all I need to get by
No one else can make me cry the way you do baby.

You are the book that I read each day
You are the song that I sing
Gonna sing it to you
You are the four seasons of my life
But maybe tomorrow you'll change your mind girl
Maybe tomorrow you'll come back to my arms girl.
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# PARADE OF SONG HITS

## •MERCY, MERCY, ME

*(The Ecology)*

*(As recorded by Marvin Gaye)*
*MARVIN GAYE*

Oo oo ah mercy mercy me
Ah things ain't what they used to be no no
Where did all the blue skies go
Poison is the wind that blows from the north and south and east.

Oo mercy mercy me
Mercy father
Ah things ain't what they used to be no no
Oil wasted on the ocean and up on our sea
Fish full of mercury.

Ah oh mercy mercy me
Ah things ain't what they used to be no no no
Radiation underground and in the sky
Animals and birds who live near by are dying.

Oh mercy mercy me
Ah things ain't the way they used to be
What about this over crowded land
How much more abuse from man can she stand
Oh na na my sweet Lord
No no na na na
My, my Lord, my sweet Lord.

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## •RINGS

*(As recorded by Cymarron)*
*ALEX HARVEY*
*EDDIE REEVES*

Ring, ring, telephone ring
Somebody said: Baby, what ya' doin'
I've been wonderin' where you been
Now and then I think about you and me
No use fightin' 'bout things we can't recall
It don't matter now at all.

Just come on home baby we'll laugh and sing
We'll make love, let the telephone ring
Ring, ring, doorbell ring
Baby come on in
Got James Taylor on the stereo
I'm glad you come around
I've been feelin' down
Just talkin' to Tony and Mario
You know they make good conversation
Still it ain't no consolation
Cause I got love Baby I'll give you some
And if somebody comes we'll let the doorbell ring
Said ring, ring, golden ring around the sun
Around your pretty finger
Ring, ring, voices ring with a happy tune
Anybody can be a singer
The sun come up across the city
I swear you never looked so doggone pretty
Hand in hand we'll stand upon the sand with the preacher man
Let the weddin' bells ring.

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## •RIDERS ON THE STORM

*(As recorded by The Doors)*
*J. MORRISON*

Riders on the storm
Riders on the storm
Into this house we're born
Into this world we're thrown
Like a dog without a bone
An actor out on loan
Riders on the storm.

There's a killer on the road
His brain is squirming like a toad
Take a long holiday
Let your children play
If you give this man a ride
Sweet family will die
There's a killer on the road.

Girl you gotta love your man
Take him by the hand
Make him understand
The world on you depends
Our life will never end
Girl you gotta love your man.

Riders on the storm
Riders on the storm
Into this house we're born
Into this world we're thrown
Like a dog without a bone
An actor out on loan
Riders on the storm.

Riders on the storm
Riders on the storm
Riders on the storm
Riders on the storm.

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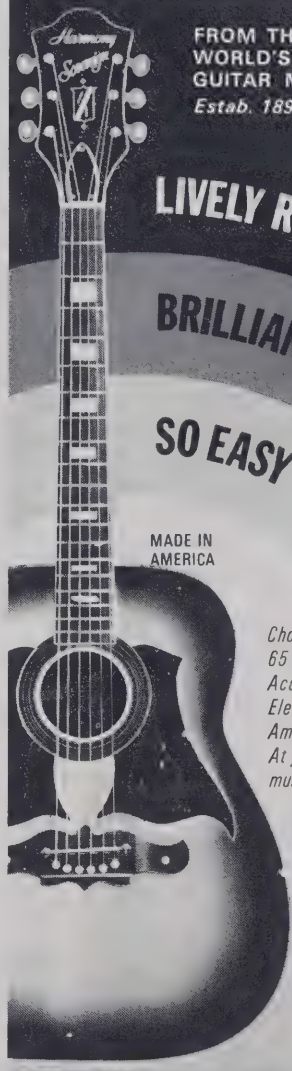

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# PARADE OF SONG HITS

## •SIGNS

*(As recorded by 5 Man Electrical Band)*
*LES EMMERSON*

And the sign said, long haired freaky people need not apply
So I tucked my hair up under my hat and I went in to ask him why
He said you look like a fine upstanding young man
I think you'll do
So I took off my hat I said imagine that me working for you
Sign, sign, everywhere a sign
Blocking out the scenery breaking my mind
Do this don't do that can't you read the sign.

And the sign said anybody caught trespassing will be shot on sight
So I jumped on the fence and yelled at the house
Hey who gives you the right to put up a fence
To keep me out or to keep mother nature in
If God was here he'd tell you to your face
Man you're some kind of sinner
Sign, sign everywhere a sign
Blocking out the scenery
Breaking my mind
Do this don't do that can't you read the sign.

Hey you mister can't you read
You got to have a shirt and tie to get a seat
You can't even watch no you can't eat you ain't supposed to be here
Oh sign said you gotta have a membership card to get inside.

And the sign said everybody welcome
Come in kneel down and pray but when they passed the plate at the end of it all
I didn't have a penny to pay so I got me a pen and a paper
And I made up my own little sign
It said thank you Lord for thinking of me I'm alive and doing fine
Sign, sign, everywhere a sign
Blocking out the scenery breaking my mind
Do this don't do that can't you read the sign
Sign, sign, everywhere a sign.

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## •YOU'RE THE REASON WHY

*(As recorded by the Ebonies)*

*KENNY GAMBLE*
*LEON HUFF*

Just because of you I'm a happy guy
You're the reason why
I feel like a king sitting high on top of the world
If my heart could sing
I'd sing a love song to you girl
You're the reason why
I feel this way
And everytime I feel it
I just have to say
I feel like a chile
That found a brand new toy
And the love that you bring
Can fill my heart with so much joy
You're the reason why I feel this way
And I hope and pray you'll never take my love away
Baby baby baby baby baby.

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## •MIGHTY CLOUDS OF JOY

*(As recorded by B. J. Thomas)*
*BUDDY BUIE*
*ROBERT NIX*

Them old bad dreams been sleepin' in your bed
And them old dark clouds been a hangin' around your head
But all your hard times will vanish in the wind
When the mighty clouds of joy come rollin' in
Holy Jesus let your love seize us
Oh let us find sweet peace within
Hallelujah happiness begins when the mighty clouds of joy come rollin' in.

Those old storm clouds are slowly driftin' by
And those old raindrops are fading from your eyes
Old mister sun will shine on us again when the mighty clouds of joy come rollin' in.

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## •HOT PANTS PT. 1

## (She Got To Use What She Got to Get What She Wants)

*(As recorded by James Brown)*
*JAMES BROWN*

Hot pants hot pants hot pants hot pants
That's where it's at
So that's where it's at
Take your fine self home
You look much better than time

My fever keeps growin' girl
Blowin' my mind
Thinking of losing that funky feeling
Don't cause you gotta use what you got to get just what you want.

Hot pants hot pants smokin' hot pants
Make you sure of yourself
You walk light you got the only lovin' left
So brother if you're thinkin' of losin' that feeling

Then don't cause a woman got to use what she got to get what she wants
Hot pants, hot pants won't make you dance
But as slick as you are you make the pants

Hey brother do you like it the girl over there with the hot pants on
She can do the chicken all night long
The girl over there with the hot pants on
She can do the funky Broadway all night long.

Filthy McNasty all night long get down the one over there with the hot pants on
The one over there with the mini-dress I ain't got time I still dig that mess

But I like hot pants I like hot pants bring it on one more hit me
Bring it home, bring it on home, bring it on home.

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# PARADE OF SONG HITS

## •HEY LOVE

*(As recorded by The Delfonics)*
*WILBERT HART*
*KARL CHAMBERS*

Hey love
Turn your head around take off that frown
You're in love
Wake up open the door
Don't cry no more
You're in love.

You know we need each other
And you girl should be lovin' me
Let's go on together
We'll be happy so happy
Hey Love
It's a new day
Take off that frown you're in love
Hey Love
Open the door then you might say
You're in love.

Hey Love
It's a new day no time to play
You're in love
Wake up in your own way
Then you might say
You're in love.

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## •SHE'S NOT JUST ANOTHER WOMAN

*(As recorded by 8th Day)*
*R. DUNBAR*
*C. WILSON*

She's not just another woman
She's not no no
She's not just another woman
She's not no no
She's given me a new born birth
I found sweetness on this bitter earth
She knows the things to say
To help my troubles away
And when the words she say won't do

She'll try a kiss or two
And if her kisses fail to move me
She'll take a little time to soothe me
She's mine mine mine
She knows how to console me
She's mine mine mine
She knows how to control me
I don't want nobody talking 'bout my baby
Nobody talking 'bout my baby

I never thought I'd find another
Who gave me more love than my own mother
She's not just another woman
She's not no no
She's not just another woman
She's not no no.

She taught me the meaning of giving
She brought me back from the dead to the living
From a one room dirty shack
She washed the clothes on my back
She's got electrifying lovin'
As warm as a mother's oven
Don't know where she gets the power
Her lovin' gets strong by the hour
She's mine mine mine
She knows how to console me
She's mine mine mine
She knows how to control me

Listen she's not just another woman
She's not no no
She's not just another woman
She's not no no
She's given me a new born birth
I found sweetness on this bitter earth

She's been just as close as a sister or a brother
She's done things for me I couldn't ask of my own father
I believe her love would stretch from one end of this earth to the other
Let me tell you she's not just another woman.

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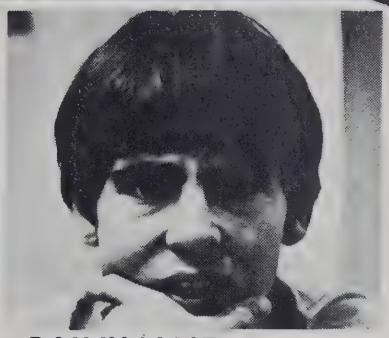

## •RAINY JANE

*(As recorded by Davy Jones)*

*HOWARD GREENFIELD*
*NEIL SEDAKA*

With a cloud about her head
Here comes rainy Jane
If she stops you, man, she'll bore you
With her sad refrain

It's the same old story
We've heard a thousand times before
She'll tell you how he broke her heart
And then the tears will start to pour.

Jane, you're just the shadow of the girl you used to be
Once you use to live for life
Now you live for sympathy

True your heart's been broken
And you've got this right to cry
But if you're gonna keep it up
The sunshine's gonna pass you by.

Hey rainy Jane
You gotta stop your crying sometime
Come on rainy Jane
It's up to you to make your own sweet sunshine

You can change the weather
No one loves a rainy day
Come, let's get together
Clouds will clear up when you cheer up
Take each raindrop make the rain stop.

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# PARADE OF SONG HITS

## •LIAR

*(As recorded by Three Dog Night/ RUSS BALLARD*

I won't ever leave while you want me to stay
Nothing you could do that would turn me away
Hanging on every word
Believing the things I heard
Being a fool.

You've taken my life so take my soul
That's what you said and I believed it all
I want to be with you as long as you want me to
I won't move away

Ain't that what you said?
Ain't that what you said?
Ain't that what you said?
Liar! Liar! Liar!

I see no night
May I see no day
If I ever leave while you want me to stay
You can believe in me
I won't be leaving
I won't let you go.

Ain't that what you said?
Ain't that what you said?
Ain't that what you said?
Liar! Liar! Liar!

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## •SUMMER SAND

*(As recorded by Dawn)*
*IRWIN LEVINE*
*L. RUSSELL BROWN*

Tonight I'm yours and you are mine now
But is it love or just summer time now
The time is right come hold me tight
Let's grab onto the love that we can borrow
And let's not hang each other upwith words that we'll forget about tomorrow
Cause the things we write in the summer sand
The I love you's and the future plans
Disappear slipright throughyour hand
Like this warm soft bed of summer sand

You got someone and so do I now
Our hearts are locked in so why should we lie now
Bathe with me in harmony
Let's sing our summer song and sing it sweetly
For we can't stop the autumn wind
That blows away the summer sand completely
Yes the things we write in the summer sand
The I love you's and the future plans
Disappear slip right through your hand
Like this warm soft bed of summer sand
Warm soft bed of summer sand
Like this warm soft bed of summer sand.

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## •WILD HORSES

*(As recorded by the Rolling Stones)*
*MICK JAGGER*
*KEITH RICHARD*

Childhood living is easy to do
The things you wanted I bought them for you
Graceless lady you know who I am
You know I can't let you slide through my hands.

Wild horses couldn't drag me away
Wild, wild horses couldn't drag me away.

I watched you suffer a dull aching pain
Now you've decided to show me the same
No sweeping exit or offstage lines
Could make me feel bitter or treat you unkind.

Wild horses couldn't drag me away
Wild, wild horses couldn't drag me away.

I know I've dreamed you a sin and a lie
I have my freedom but I don't have much time
Faith has been broken tears must be cried
Let's do some living after we die.

Wild horses couldn't drag me away
Wild, wild horses we'll ride them some day
Wild horses couldn't drag me away
Wild, wild horses we'll ride them some day.

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## RELIGION II

*(continued from page 18)*

with religion in varying degrees. 'Wind Up' is about my annoyance and beliefs to the contrary that children should be brought up to follow a religion that is essentially a belief of their parents.

"To me religion is something that you grow up to find in your own way. I am sure that a lot of people believe in God the same as I do – that faith is a form of goodness round which you relate your life.

"The other side of 'Aqualung' is concerned with the human element and spirit. The title character is the outcast from society - in case, the tramp. In another society it could have been a starving Biafran.

"This is where I believe you have to look for God. I don't think you have to look for God in a church or in someone who gives his money for charity.

"A number of the shorter songs on 'Aqualung' are basically acoustic, almost solo numbers for myself. A lot of my songs are not suitable for a group. Amazing though it may sound I have sat down at home and played 'Sweet Dream' on accoustic guitar and found it was more satisfying to play. The sound is totally different but a lot of my songs start off like that. Originally they are not group songs although I know that at some stage they will be played by the group. But there has always been that loophole for me to play songs without group accompaniment.

" 'Aqualung' was a long time in the making – around 150/200 hours of studio work and before the recording was even started we spent three days at my home in Hampstead talking amongst ourselves about the treatment of the songs. In rehearsals we tried various arrangements and suggestions were made by all the band. During the first week of rehearsals I must have rewritten several songs that were not going right and even scrapped some and started new ones.

"We actually started recording soon after the release of the 'Benefit' album a full year ago but most of the tracks were re cut when we came back home from the American tour and changed recording studios. We carried on changing right up to the last, re-recording three tracks after the European tour in January and February – this was to take in arrangements that had developed on stage. The final sessions, as recording time ran out, were from midnight to a 10 am finish.

"A lot of work went into it."

☐ As told to NICK LOGAN

## COMMUNICATION

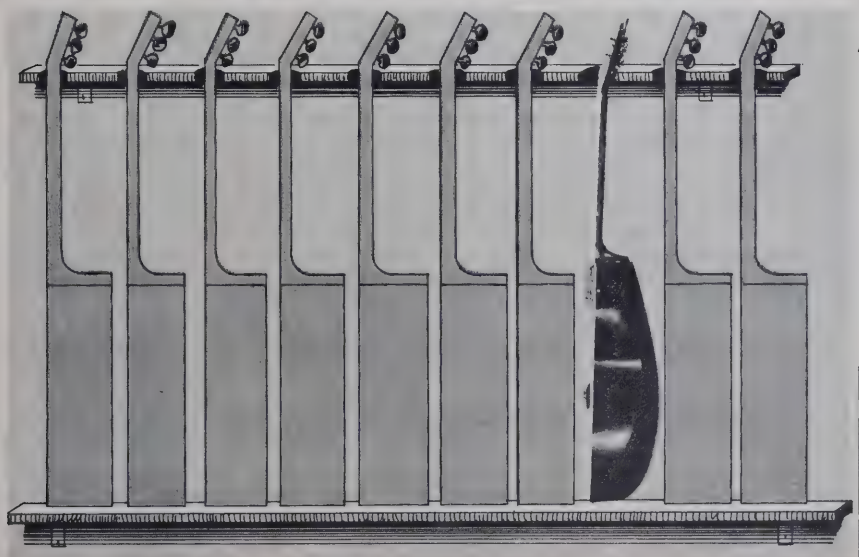
*(continued from page 42)*

greener over there or there or there, but it depends upon how we seed and mow our own lawns.

Doubt and frustration sometimes causes us to see the weak spots in our worlds. And also in ourselves. Instead of attacking the outside nearby worlds, build up the individual world. There are so many of us and so much to do with. It is confusing at times. It is so hard to convince each and every one of you that you are unique and quite precious and you must not waste yourself.

Being convinced of this is the first step. Know that what you do affects you and others. You are the sum total of your experiences. Make them all good and healthy. You know right and wrong. Staying right is the beginning of the real strength that will make you the real person you were meant to be. You deserve the best and that is it.


# IF YOU THINK WE'RE THE BLACK SHEEP...



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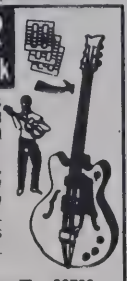

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# NEW STARS ON THE HORIZON

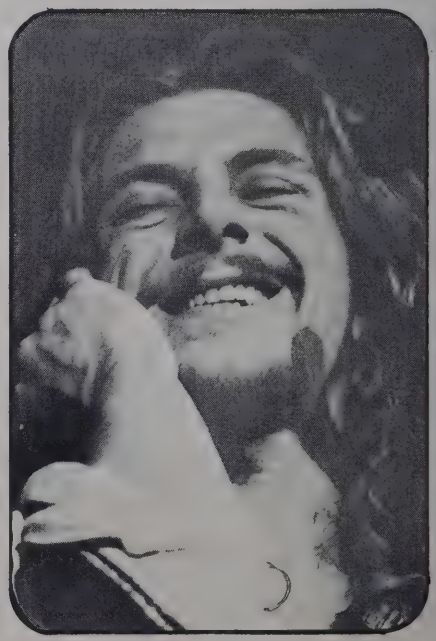
## HEADS HANDS AND FEET

Could it be another British super guitarist emergent ? Albert Lee is the name (not to be confused with Alvin Lee of TYA) and he has been quietly making it in the studios in London where he has lent his talents to a lot of top names (such as Joe Cocker) for several years. He was also into country music long before it became a fashionable row to hoe. . . Nashville knows him particularly since Chet Atkins chose him to appear with him on the bill at London's Royal Albert Hall. It's also a solid rumor that two or three top British guitarists are in the market for any bootleg Albert Lee tapes of live dates, considering him and his riffs a rich source of creativity!

Not that it means everything (but it does mean something) but Eric Clapton is on record with a lot of praise for Albert Lee and when you can draw plaudits from Clapton AND Skeeter Davis something's happening.

Something happened when Head Hands and Feet played the Troubadour Club in Los Angeles on their first night of their first American gig which coincided with the Oscar Awards ceremony that always throws L.A. into an acute state of paranoia even in 1971. Anyway, the result was a smallish crowd and a king of rehearsal set that gave everyone there some acute insights into what made Head Hands and Feet coordinate. The word spread quickly and the rest of the Troubadour dates were packed and successful.

Albert Lee is called guest guitarist with Head Hands and Feet because the band, the original one, was formed in 1969 by Tony Colton and Ray Smith. Colton, who looks like Jethro's Ian Anderson and sings like Rod Stewart and Cocker, is the group leader. Like the other's in the band he has a session musician career having produced albums by Atomic Rooster, written material for the Cream, Animals, Georgie Fame and the Tremeloes (a U.K. group with world fame that has, as yet, excluded America). He wrote a couple of biggies for the Merseybeats and Zoot Money back in the days when the Liverpool Revolution was at its peak, and has even moved into the film world, writing several scores (including "The Vengeance of She!") In the straight world he has produced albums for Shirley Bassey and Richard Harris.



**TONY COLTON – formed the group along with Ray Smith.**

Ray Smith is another good guitarist – H H & F are strong with guitar players – and on stage picks his electric like an acoustic, using a claw style to get this kind of clarity. (Albert Lee gets together with him on electric mandolin to dig deep into some country blues while on stage). Smith, a composer as well, also goes back into the early days of the British Beat invasion working with the Springfields (who split up and Dusty

Springfield emerged as solo artist), Lord Sutch, the John Barry Seven (when the film composer - "James Bond," "Born Free" – led a Blood Sweat and Tears rock group), Georgie Fame, and Manfred Mann. Remember "Yesterday's Gone" that golden oldie for Chad and Jeremy ? – That was a Ray Smith song. He also co-wrote that "She" filmscore with Colton.

Pete Gavin, drums, turned professional at 16. In 1966 he had a soul band that included Elton Dean, now playing sax with Soft Machine and then joined Long John Baldry's Bluesology group ( from whence came Elton John AND Rod Stewart). Pete was also part of the early version of H H & F, called Poet and the One Man Band, split to go with the Jody Grind for about a year but then came back.

Bassist Charles Hodges worked as a session musician for Joe Meek in England. Meek was a producer who specialized in making records in the bedroom, bathroom and stairway of his small house – he was very into the American 'produced - in - the - garage' kind of rhythm and blues singles of that day. From there it led to backing up Gene Vincent and Jerry Lee Lewis when they used to tour Britain at least once a year and draw all the vintage rockers. He was with Cliff Bennett and the Rebel Rousers on the same bill at the Star Club in Hamburg Germany when a fellow British group played their last gig there, went home to make their first record and start Beatlemania and the Second Rock Revolution. The Beatles remembered Cliff Bennett and wrote "Gotta Get You Into My Life" a big British hit for the group (Bennett was with Toe Fat for a while, toured America and is now solo) .

Pianist and organ player with H H & F is Mike O'Neill, who has probably been playing longer than the others starting with Nero and the Gladiators in England when groups had to have names like Nero and the Gladiators. Since then he's been working in the studios and his name crops up on albums by Georgie Fame, Dusty Springfield and Donovan.

H H & F record for Capitol who found themselves with 17 titles from the group so they pushed out a double album which shows confidence in an unknown product. What's more they flew them out to Los Angeles for that Troubadour date. . . .they'll be returning for a lengthier stay this year.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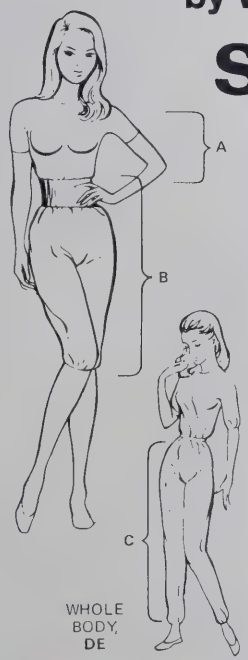


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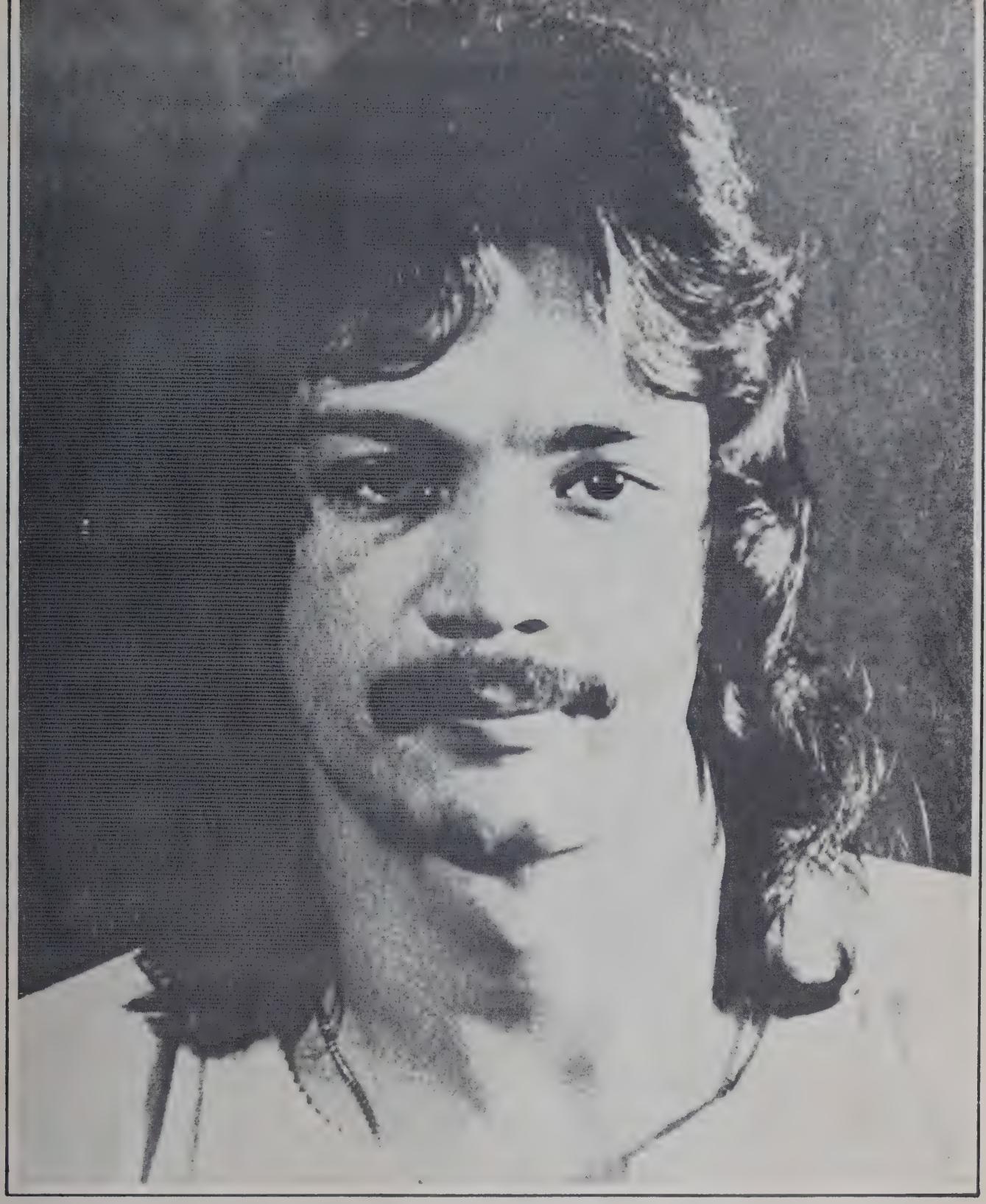
## MITCH RYDER

*(continued from page 37)*

Mitch Ryder-Billy Lee's real name is William Levise Jr. and he grew up with seven brothers and sisters in a blue collar Detroit suburb. He began singing when he was 12 and picked up on rhythm 'n' blues from a local Detroit black radio station. During his senior year of high school in the winter of 1963, Mitch sang with a black group called the Peps which was--and even now is--unusual for a white boy. In February 1964 he pulled together Billy Lee and the Rivieras who began playing the local grind of preteen hops and Bar Mitzvahs. The band members made $5 each but they were determined to continue. That summer at a place called the Walled Lake Casino, outside Detroit, they built up a huge local following and won the support of a local disc jockey who arranged the record deal for them. Once in New York Mitch Ryder and the Detroit Wheels struggled for a year playing tiny clubs or nothing at all until, after an initial flop single called "I Need Help", they made it into the national top 10 with "Jenny Take A Ride".

Mitch's stage presence overwhelmed rock audiences who had rarely seen such passion and energy before. He retained his hold in the popularity charts with numbers like "Little Latin Lupe Lu," "Devil With A Blue Dress" and "Sock It To Me, Baby," but eventually poor management and production began to have its effects on his career. He was persuaded to work in front of a flashy costumed big band who performed on elaborate platforms. It was a costly attempt to simulate the extravagance of a Sam and Dave or a James Brown Show, but Mitch's heart wasn't in it. He just wanted to play his kind of music without any

**THE NEW Ryder in action.**



**. . . . .AND OFF STAGE. "Detroit music is more black now. . ."**

the local Detroit scene tried out with us but we got down to the best of them now."

The best of them includes one of the original Detroit Wheels, drummer John Badanjek as well as Mark Manko, a guitarist who played briefly with the Wheels and then joined Catfish. Bass player Ron Cooke and keyboard man Harry Phillips are also Catfish alumni. The only Detroit member not from Detroit is guitarist Steve Hunter. Hearing Steve on the road in Illinois, Mitch decided the guitarist, equally at home on acoustic, electric, six and twelve string, fit Detroit perfectly. The conga player is a biker named Dirty Ed, one of the band's road crew.

Mitch Ryder was born in 1965 when he came to New York as leader of Billy Lee and the Rivieras to sign a recording contract. Since there was already another group called the Rivieras, the name "Mitch Ryder" was picked out of a phone book and "Detroit Wheels" used for the group to give credit to the hometown.

**THE FULL line up – front left to right, Ron Cooke, bass, Mark Manko, guitar, Mitch Ryder, Harry Phillips, keyboards, Standing left to right, Steve Hunter, guitar, Dirty Ed, congas and road crew, J. B., sound and MC, John Badanjek, drums. (Photo: Howard Legge, Paramount Records)**

distractions. So he returned to Detroit to get his head together and form a new band.

Once very conscious of being one of the few white groups around doing rhythm 'n' blues, Mitch today says: "The changes that were new to me then that I would consider black are now a part of me and my formula for music. It's not really a formula for music; it's just the way our music comes out now. And Detroit music in general, even white Detroit music is more black now. But I don't think you can even make a distinction now because there used to be a saying that white men can't do black music, but they can do it just as good, in fact better, depending on who the people are in the group."

Still, he doesn't see that black and white music are getting any closer together than they were in the past. "There will always be the big hunt in this country for the great white hope," he says. "As long as that kind of mentality exists in the business, black music will never get its true credit. There'll always be a substitute idol for the little white girls because it's a racist situation in the music."

Although the band is trying to bill itself merely as Detroit, there's no question about the fact that Mitch is the star. They'll have an album out towards the end of the summer and look forward to playing dates all over the country. The most important thing to Mitch is to keep on singing. It may sound corny, but he means it when he says: "I'd die if I couldn't sing."

Although there are those rock singers who look for the big money playing places like Las Vegas, Mitch refuses to compromise by getting into that scene. He explains: "I rejected that before and I reject it now. I'm not part of that generation and never will be. I just want to keep on playing rock 'n' roll music forever." ☐ HENRIETTA ARLECCHINO

# PLATTER CHATTER

**LINK WRAY**

(Polydor) Link Wray recorded a hit 12 years ago, "Rawhide" and now he's back with some solid rocking, that sounds as if it was recorded on a primitive recording machine and yet is spiced with atmosphere, burn and drive. It's good to get Mr. Wray back in such good form -- rather similar in appeal to Ronnie Hawkins and his goodtime rock.

**WEATHER REPORT**

(Columbia) Joe Zawinul, piano, has Cannonball Adderley and "Mercy Mercy Mercy" and some Miles Davis sides to his credit, Miroslav Vitous played bass with Herbie Mann, Wayne Shorter played tenor sax with Thelonious Monk. So much for the credits. The music is electronic jazz-rock, somewhat cerebral that should appeal to the Miles Davis - getting it on into jazz set. Very cool, heard through the brain.

**SKIP JAMES**

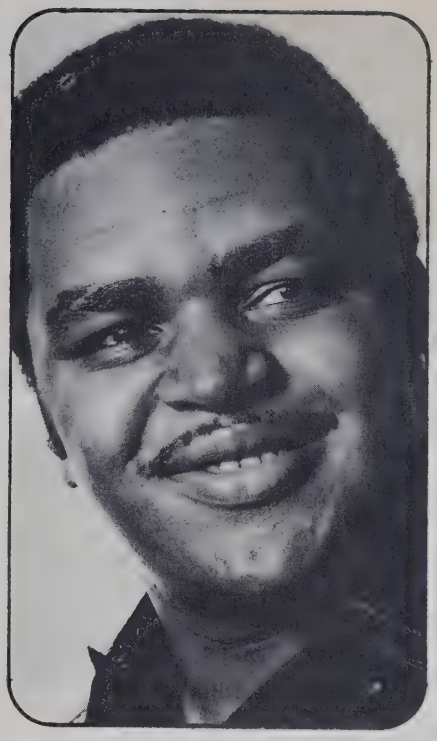
King of the Delta Blues Singers (Biograph) James came into world fame and a little bit of bread when Cream recorded his "I'm So Glad" -- one of Skip's versions is included here, recorded in 1964 but he originally did it as one of his virtuoso pieces in the 1930s and late 1920s. Most of these tracks are from that early period but it's worth getting into because Nehemiah is full of quirky off beat rhythms that even some of the jazz-rockers haven't got into, especially on piano. He mostly plays guitar.

**GRATEFUL DEAD**

Historic Dead (Sunflower) Again a set of four titles from the very early work of the Dead, two long tracks and two short tracks. It isn't very distinguished but it is very competent, and gets down on the blues. In this case length doesn't mean creation, merely repetition. However the Dead themselves don't look upon these issues with kindness and maybe this is why.

**SOLOMON BURKE**

Electric Magnetism (MGM) Burke was a strong name in the mid 1950s rhythm and blues era, one of the first to make it doing country songs in a black way.



**SOLOMON BURKE -- a trio of Elton John songs.**

Here there is a slight attempt to push him more into the progressive bag but he fights hard and kicks a three song Elton John medley, "The Psalms of Elton" into his own soulful shape. Sly's "Stand" gets a standout treatment.

**PAUL AND LINDA MCCARTNEY**

Ram (Apple) The album has less of a work-in-progress feel to it than the first McCartney LP. This time he and Linda (credited with most of the songs) get together a widely differing set, full of very light and very clever arrangements (his "Heart of the Country" will bring in memories of Lovin' Spoonful and jug band jazz). There's a lot of sentimentality here as well that is carried over to the album jacket which has artwork from the children, blades of grass from the McCartney home, a lock of hair from the youngest child's head, all pasted down on the inside.

**THE RASCALS**

Peaceful World (CBS) About time. This album has been a long time in the making but it's worth it because it gives as complete a picture of where Felix Cavaliere's head is at, which is to say they are still involved with putting down their brand of New Yorker soul but are also loose enough to include jazz. This is shown by the guest sitting in on the album -- Alice Coltrane (widow of the late John) and flutist Hubert Laws. Annie Sutton and Molly Holt are more than welcome additions to the Rascal rank and wail nicely on the album. □

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AND THE BANDS:
BLOOD SWEAT AND TEARS
THE BAND
SANTANA
POCO

NEXT MONTH

## GRAND FUNK RAILROAD

*(continued from page 9)*

theme. He mentioned the leaderlessness of the current generation from rock groups – the "political leaderlessness" after the Beatles broke up, the lack of leadership exhibited at Altamont.

But Grand Funk were not leaders anyway – they were spokesmen, not leading anyone but definitely speaking the language of THEIR people.

"It's apparent what they are saying is heard by THEIR people and understood – but not heard and understood by the OTHER GENERATION," Terry Knight.

The old teenage rebellion of rock and roll has now moved into some heavy arenas: Washington. The Establishment.

Afterwards Terry Knight opened up, broadened his attack (he was rankled at the small attendance at the Press conference).

The Press, he said, represented the Establishment and were afraid of Grand Funk. "When Beatlemania happened," he said, "there was no war between the kids and their parents. No battle. But on the day of the press conference and our Brothers and Sisters were all on television getting busted in Washington (The 1971 Peace March) Climbing all over the Pentagon. There's a war, a battle going on there and to the Establishment, the Press, Grand Funk is the enemy.

"As I said, the Press aren't needed to make Grand Funk any more famous but we do need the Press because it is controlled by the Establishment – by that OTHER GENERATION. Mark has got to reach them and if we can get Mark Farner in front of all those people and if the message gets through, then we succeed. If the Establishment, the Press, can realize that Mark is a true representative of HIS people, then we've accomplished something.

"During the Beatles era an audience of 50,000 just meant screaming little girls. Now 50,000 people, to the Establishment, maybe means the possibility of Mark Farner on stage and saying, 'Brothers and Sisters, take that city down.

"Grand Funk always has been a political group. The point has never been their music – never what they write. But I've never allowed them to use their instruments to project their political viewpoints.

"Their message, to everybody is 'Look at me, I'm free!" □

NEXT MONTH – Politics and the New Detroiters.

**GRAND FUNK consider themselves spokesmen for their people rather than leaders.**

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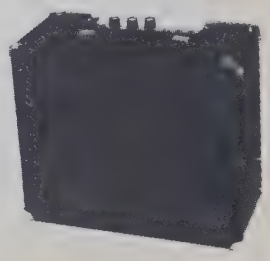

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## MAIL

*(continued from page 7)*

Stones' movie, "Gimme Shelter" then save your $2.00. Anybody who has ever liked the Stones will feel like crying when they see it. When Mick Jagger mumbles out the first words of "Honky Tonk Woman" it takes you a minute to realize what he's trying to sing. This movie is so anti-youth, anti - drugs, anti - music and just about anti-everything.

Movies like "Let It Be" and "Woodstock" are steps ahead in converting people who don't like rock music. "Gimme Shelter" is a giant step backwards.

James Johnson,
Tampa, Fla.

Dear Editor,

Who appointed Jeff Leah to give his opinions on Janis, Creedence Clearwater, Led Zeppelin, etc. in his Hit Parader letter? Why should he pass judgment? Tell him that even Jimi Hendrix liked Creedence -- "I think they're very good and I hope they stick to what they're into. I can hear a spiritual aura in what they're doing. I hope they don't lose it." (1970 Hit Parader Yearbook).

Barbara Gibbs
1410 Wedgewood Avenue,
Odessa, Texas

Dear Editor,

I am a Brazilian boy and a big admirer of pop music of the U.S. and England.

In the last ten years of rock, in my opinion, three songs seem to be the biggest of them all -- "Ob-la-di, Ob-la-da" by the Beatles, "honky Tonk Women" by the Rolling Stones and "Proud Mary" with Creedence Clearwater Revival.

It's deplorable that the big groups have separated like the Animals, Mamas and Papas and the Beatles. But at least we have the new groups of the last few years -- Mungo Jerry, Derek and the Dominoes, Plastic Ono Band, Elton John, Santana, Led Zeppelin, Chicago, Blood Sweat and Tears, Sly and the Family Stone, Johnny Winter, Gary Puckett, Jethro Tull, Faces, and Tommy James.

Luiz Antonio Amaral,
R. Prof. Joao Arruda,
365-3 - Ap 32,
Sao Paulo, Brazil

Dear Editor,

You have printed letters from people writing about some band who has made it big -- well, this is another one of those type letters. Some Florida bands have made it just as big as Kaleidoscope, Sky, MC5 and many other groups you've featured in your fine magazine.

Some of these bands are: Blues Image, Allman Brothers, Tin House, Oz, Birnham Wood, Power, Purple Underground, Fantasy, Cowboy, Miami, Enalpria and River.

Tin House have returned from New York where they recorded and played the Fillmore and Capitol Theaters. Cowboy has done the same and both have had albums released. As for the others Purple Underground was the only local band to play the West Palm International Rock Festival, Birnham Wood shared the stage with Pacific Gas & Electric, Power with the Mothers of Invention and Quicksilver and Enalpria has played with Procol Harum. Many of the other bands have had successful tours of their own.

I urge you to give these bands a little attention -- you'll find them a lot heavier than Grand Funk, Led Zeppelin and the ugly Satan rock band, Black Sabbath.

The Bear,
Orlando, Florida.

Dear Editor:

I like Melanie, her music and her people all very much -- in fact I love her. But no one around Anderson likes her, except at face value. I share just about all her ideas and feelings I'm only 1 but music has had a great effect on me and I want the things, it seems, that 20 years olds do.

I really can't find any friends who share my interests, in Melanie or anything else. Is there a 'beautiful people' out there who would write to me?

Melanie's voice is harsh to those with harsh minds but peaceful to me.

Mike Main,
1620 Edgewood Drive
Anderson, Ind. 46011

Dear Editor,

I considered myself one of Creedence Clearwater Revival's top fans but I don't take it to the point where I believe that they can do nothing wrong. Granted I enjoy their music, but I feel that "Pendulum" has hit a new low in rock music. A few of the cuts I really liked but when they start those long drawn out ridiculously constructed instrumentals, I'm ready to hit the ceiling.

"Pagan Baby" sounds like a not-so-instant replay of "Walk On the Water" and I actually thought my record player was skipping during "Born To Move" until I found that it was all part of the song. "Rude Awakening" was exactly that and ruined it all.

It was senseless, totally ridiculous in musical content, and utterly boring and the new instrumentals don't help out any. In fact they only add to the confusion. It seems like every new track they do comes over like a warmed-over old one. I can't see how it took a month to tape -- it sounds like they did it in 10 minutes at the Los Angeles airport.

Joanna Santell,
Akron, Ohio

Dear Editor,

Reading Hit Parader I picked up on a running argument in your letters section. The hassle seems to be between the side that believes that a rock group plays loud to cover up bad playing and the other side that thinks this is wrong.

Doesn't it stand to reason the best way to cover up something bad is to turn it down.

Also I fail to see the big rush to put Creedence down. Usually the putdown comes from groups or artists who are not as hot as the group or artist that is being put down. Count Black Sabbath's (who I alas, like) hits and count Creedence's? See? I make no move to put down an artist who is not as hot as another artist but in the music business it's not who is the best but who sells the most. Sad but true.

Being a disc jockey, I'd say that it is almost impossible to keep everybody happy. Most radio stations play a wide variety of music. But news bugs most kids while rock bugs most parents. To delete one from a radio station, while adding more to another, would surely lose the station most of its listeners and thence the audience. Radio stations have to make money to stay on the air, and the thing that makes the most money is the name of the game. The more money a station makes the better the programs it can present.

Which brings us to another subject along the same lines: most people think that a radio station has a wealth of records to give away and by not giving them away is depriving the public of free records. We buy about 25% of our records and the rest come from various distributors to whom we are indebted and they are indebted to us for playing them to a buying public.

Scott Gordon,
WNUE Dr. 400,
Fort Walton Beach, Florida

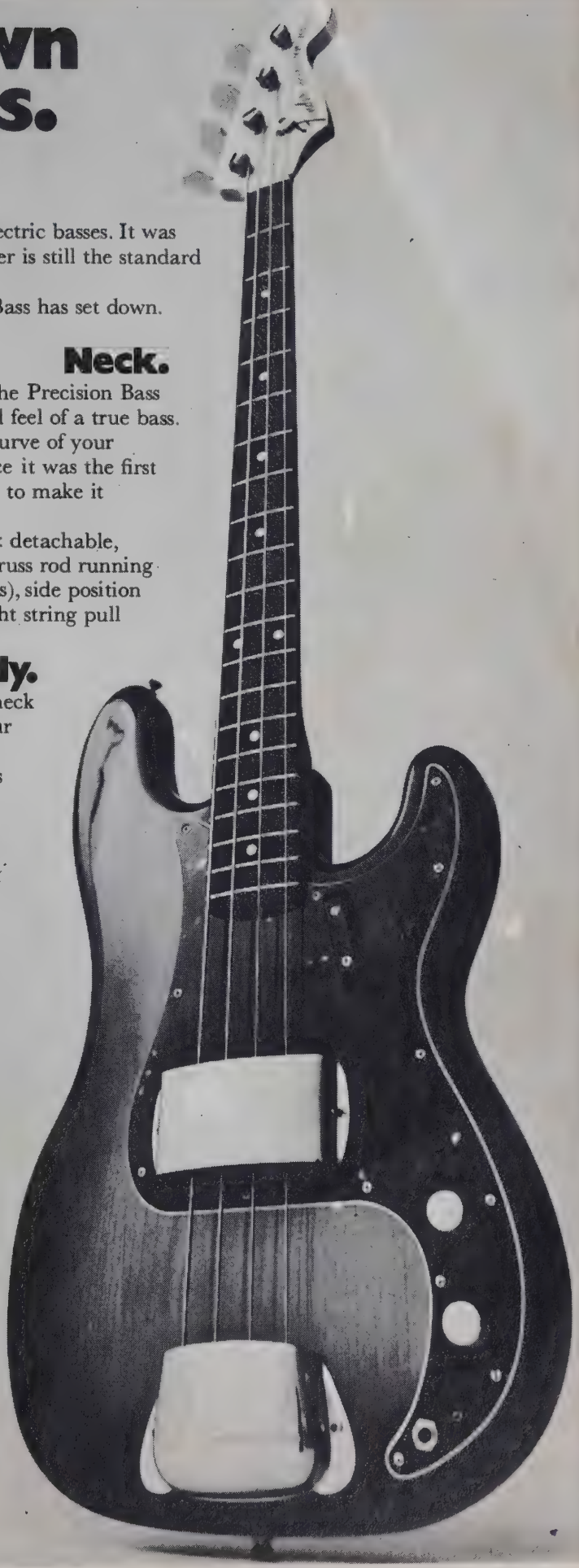
Dear Editor,

People keep complaining that the day of heavy rock music is dying. If these people would get away from their Top 40 AM radio stations they would see that rock is strong as ever. With groups like Jethro Tull, Black Sabbath and Jefferson Airplane around, music will stay heavy for a long time.

Even Ringo is getting heavy on his new album.

Jody McClure,
1213 Main,
Rochester, Indiana 46975

# The lowdown on the bass.



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Here's a guide to the standards the Precision Bass has set down. Compare them to other basses on the market.

## Neck.

Because it was designed as a bass instrument the Precision Bass has a wide contoured neck to give the response and feel of a true bass. The fingerboard is hand shaped to fit the natural curve of your fingers when they're laid flat across the strings. Since it was the first electric bass, frets and position markers were added to make it easy to play.

As for the rest, the same Fender features apply: detachable, hard rock maple (cuts down on warp), adjustable truss rod running through the neck (you can make minor adjustments), side position markers (for easy finger positioning), and the straight string pull (to allow even tension on the tuning heads).

## Body.

Designed to fit your body. Balanced with the neck for playing comfort. Contoured to rest easily on your legs when playing in a sitting position. The special finger rest lets you grasp the body with your fingers and pluck the strings with the thumb if desired.

## Pickup.

The pickup is the real secret to the Precision Bass. At the conception of the electric bass, this pickup was designed to simulate the sound of a true bass. Not overbearing or extremely "bassey" but a true bass sound that is rich in tonality and defines each bass tone. The Precision Bass split pickup offers true bass tonality with maximum clarity and projection. This is why the Precision Bass is the most widely used bass instrument for recording sessions.

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**Right – "Willow 'O The Wisp"**

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## FENDER TELECASTER STILL AT THE TOP

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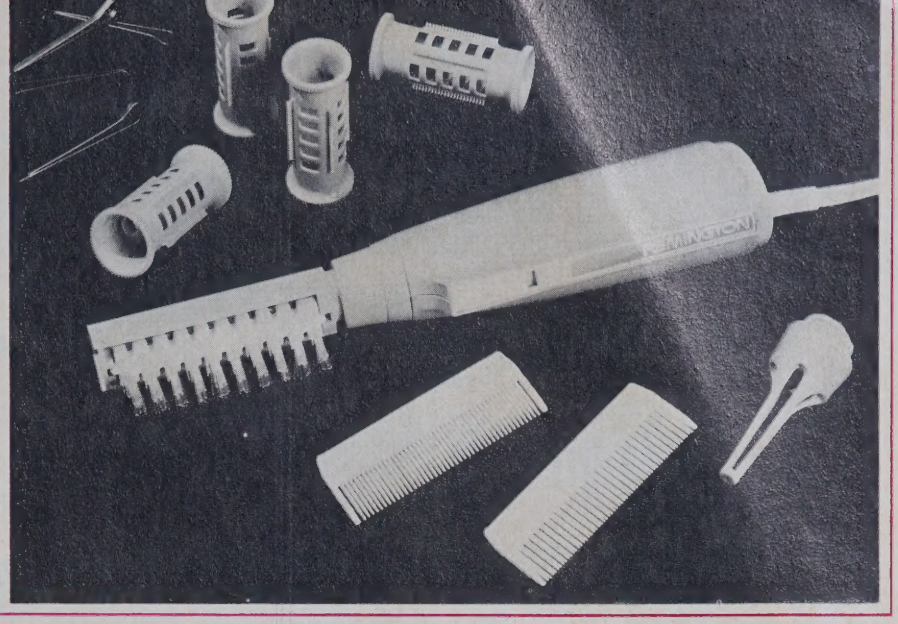
Whether it did or not, Telecaster produces an unmistakeable "lead tone" with its two adjustable pickups, three - position switch and tone control that permits the use of Fender light - gauge strings interchangeably. Telecaster Bass, described by its maker as a solid body electric bass of smooth-playing action, features a single pickup placed to insure the capture of full vibration on response. Two bridges are individually adjustable for length and height.

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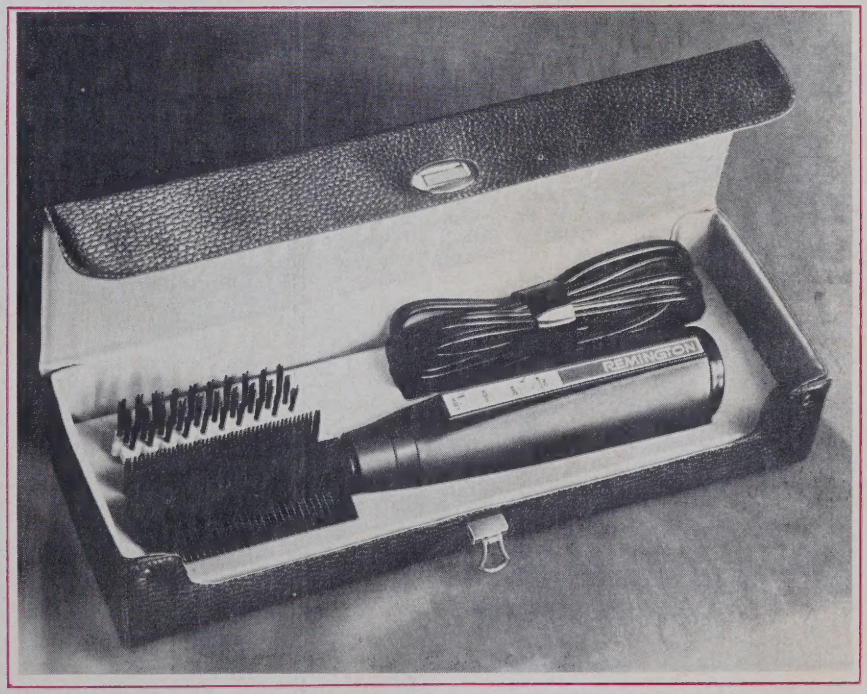


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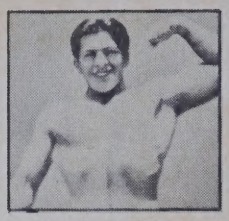
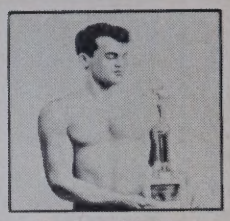


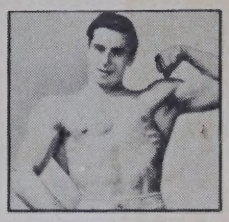
J. Miller, California

## "A Chest like ATLAS"



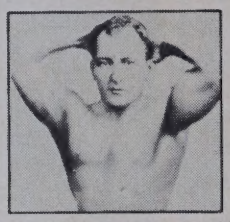
R. Oppliger, Washington

## "Shoulders like ATLAS"



T. Manfre, New York

## "Biceps like ATLAS"



C. Withrow, W. Virginia

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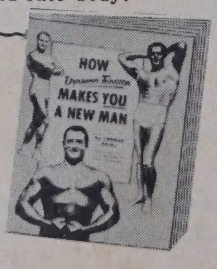


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HEY TONIGHT
SOUL:
PROUD MARY
ARE YOU MY WOMAN
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YOU'RE ALL I NEED TO GET BY
JUST MY IMAGINATION
CHAIRMAN OF THE BOARD
WHAT'S GOING ON
CHERISH WHAT IS DEAR TO YOU
COUNTRY:
ANYWAY
THE ARMS OF A FOOL
THE KIND OF NEEDING I NEED
BRIDGE OVER TROUBLED WATER
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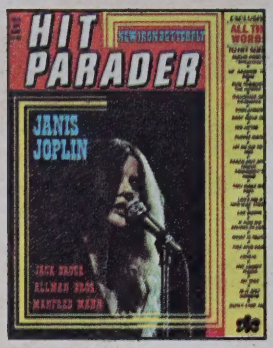
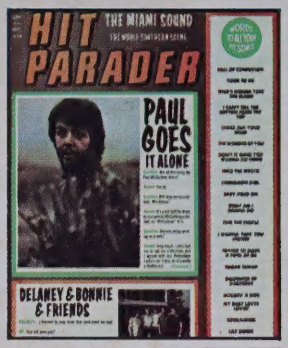



**SEPT, 1970**

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros.
Simon & Garfunkel

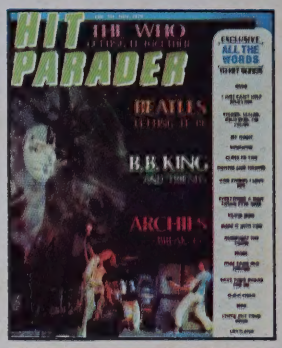
"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"




**OCTOBER, 1970**

Paul McCartney
Delaney & Bonnie
Miami Sound
Moody Blues
Rock Publications
Sir Douglas Quintet

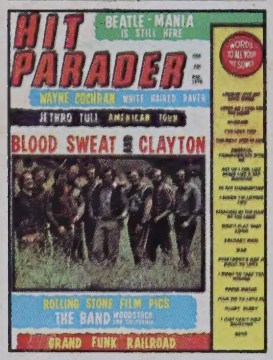
"Ball Of Confusion"
"The Wonder Of You"
"Sugar Sugar"
"Soolaimon"
"Lay Down"
"Come To Me"
"Hitchin' A Ride"




**NOVEMBER, 1970**

The Who
Beatles
B. B. King
Archies
Canned Heat
John Mayall

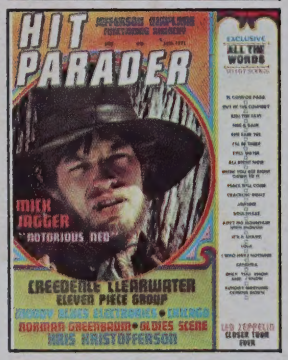
"Close To You"
"War"
"O-o-h Child"
"Pearl"
"Make It With You"
"Sunshine"
"My Marie"




**DECEMBER, 1970**

Wayne Cochran
Jethro Tull
Blood Sweat & Clayton
The Band
Grand Funk Railroad
Jack Bruce

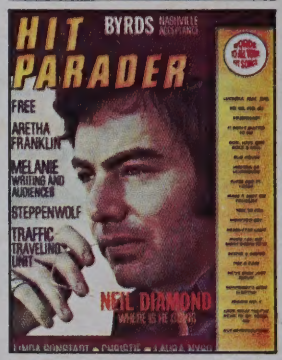
"Lookin' Out My Back Door"
"Hi - De - Ho"
"I've Lost You"
"I Know I'm Losing You"
"Paper Mache"
"Solitary Man"
"In The Summertime"




**JANUARY, 1971**

Jefferson Airplane
Mick Jagger
Creedence Clearwater Revival
Chicago
Led Zeppelin
Norman Greenbaum

"El Condor Pasa"
"Out In The Country"
"Fire & Rain"
"I'll Be There"
"Lola"
"Candida"
"Cracklin' Rosie"




**FEBRUARY, 1971**

Byrds
Aretha Franklin
Melanie
Steppenwolf
Traffic
Linda Ronstadt

"Lucretia Mac Evil"
"See Me, Feel Me"
"It Don't Matter To Me"
"Our House"
"Montego Bay"
"Green - Eyed Lady"
"We've Only Just Begun"

**MARCH, 1971**

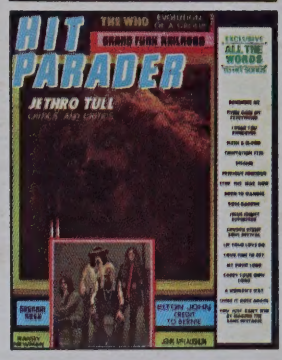
Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Heed The Call"

**APRIL, 1971**

Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

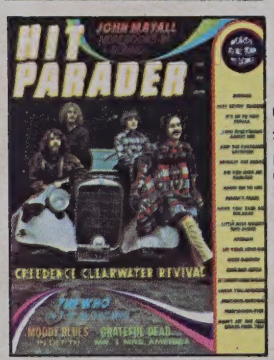
"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"




**MAY, 1971**

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"




**JUNE, 1971**

Creedence Clearwater
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Apeman"
"Rose Garden"

**JULY, 1971**

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"

**AUGUST, 1971**

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

"Power To The People"
"Never Can Say Goodbye"
"If"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"

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